University of Alberta

Four Piano Recitals and an Essay: "Piano Works by Feliks Nowowiejski"

by

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Abstract

Feliks Nowowiejski was an early twentieth century Polish composer and conductor whose artistic output is primarily known to be his oratorios, operas, and concertos. However, he also wrote numerous piano pieces that were neither properly studied nor extensively performed. Most of the composer's piano works are known to a very limited audience and, in fact, some pieces have never been performed. The intent of this thesis is to provide the first comprehensive overview of Feliks Nowowiejski's piano solo works.

The overview and analysis presented in this essay is based on unique access to hand-written manuscripts which were kept by the composer's family and deposited in several libraries in Poland. After discussing biographical and historical information related to the composer, this thesis introduces twenty-eight solo piano pieces and examines the most important characteristics of Nowowiejski's style. The composer's output with respect to piano works is divided into four distinct periods: the Apprenticeship, the Eclectic, the Public Activity, and the Mature periods. Several of the works in each period are analyzed with respect to their style. The first period encompasses his first attempts toward composition, while the second shows significant influence of other romantic and post-romantic composers. During the third period his piano composing was set aside while he focused on public activities and the writing of larger works. The analysis shows that Nowowiejski developed his unique style in the last period, in which he composed the most representative nine piano pieces that reflect his

progress from post-romanticism to modernism. The most transparent feature of his work from this period is the stylization of Polish folk music.

It is the opinion of the writer that Feliks Nowowiejski's piano works are unfairly neglected and deserve to be acknowledged and popularized. This thesis not only summarizes and categorizes his piano output, but most importantly serves as a vehicle to expose his talent to a broader audience.

Dedication

I dedicate this essay to my fiancé, Łukasz Kurgan, who has always supported me in my artistic endeavors. Without his encouragement and his positive attitude, it would not be possible for me to overcome many challenges during my studies.

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Introduction

Polish artist Feliks Nowowiejski (1877–1946) enjoyed widespread recognition as a composer, organist-improviser, pianist and conductor. He was also known as a patriot and keen propagator of music among all strata of Polish society. Today his name is often associated with such compositions as oratorios *Quo Vadis*, opera *The Legend of the Baltic Sea*, organ symphonies, organ concertos, and a patriotic hymn "Rota," which, since 1910 has earned the reputation as Poland's second national anthem.

The goal of this essay is to present what I believe to be the only comprehensive examination of Nowowiejski's works for piano. Although other aspects of his artistic output have been previously studied, there have been no serious attempts to summarize and discuss his piano works. Only one article, "Utwory fortepianowe Feliksa Nowowiejskiego" (Piano works of Feliks Nowowiejski), written by Polish scholar Hermenegilda Ratajczak (1977) has addressed this subject. The article, however, includes only a general listing of Nowowiejski's works. Of the few piano pieces included, some lack the date of composition, some opus numbers are inaccurate and the significant characteristics of his piano writings are not detailed. The piano works of Feliks Nowowiejski, however, are richly deserving of attention, and the composer's contribution to the world of piano literature should be shared with performers and scholars alike. Only six of twenty-eight pieces were published. As Nowowiejski's son Kazimierz points out in his book *Pod zielonym Pegazem: wspomnienia nie tylko ze współczesności* (Under Green Pegasus: Memories not only from Contemporary Times), ninety percent of Nowowiejski's output was in manuscript (Nowowiejski 1971, 89). According to Kazimierz, the publishing business was not a thriving enterprise prior to World War II.

Therefore, private Polish musical publishing companies, such as Święty Wojciech and Gebethner & Wolf, would not assume the financial risk of printing Nowowiejski's larger works of symphonies and operas. In addition, there were very few symphonic ensembles in Poland at that time and the possibilities of performing Nowowiejski's works were limited. After World War II, only five percent of his repertoire–comprised mostly of songs–was published by the Polskie Wydawnictwo Muzyczne (Polish Music Publishing House). This, according to his son, resulted in the restricted recognition and the limited knowledge of his portfolio of vocal and vocal-instrumental works. Nowowiejski should, in fact, be recognized as a prolific and versatile composer of all genres–piano included (Nowowiejski 1971, 113).

I was indeed fortunate to have access to the hand-written manuscripts and other documents associated with Nowowiejski's life through direct contact with the composer's family, and through collections of his works deposited in Polish libraries. This provided a unique opportunity to clarify the achievements of this forgotten piano composer. To this end, my research objective of providing the first comprehensive overview of the composer's solo piano output has been realized.

The thesis consists of two major parts. The main purpose of the first section is to introduce Nowowiejski to those who might not be well acquainted with his reputation or his music. This part discusses his biography and outlines the general circumstances in which the composer grew up and developed his compositional style. This is followed by a discussion regarding his role of composer. I place Nowowiejski in the context of evolving musical trends in Poland in the twentieth century and discuss the reception of music among the so-called "younger generation" of Polish composers in the pre- and

post-war years. The purpose of presenting Nowowiejski in this broader historical perspective is to provide relevant context to his piano music. I note that–with the exception of the books written by Nowowiejski's sons Kazimierz and Feliks Maria (with only occasional references to Nowowiejski's piano works)–there currently are not many available historical sources that the reader could rely on when examining his valuable manuscripts.

The second part of the essay surveys and discusses Nowowiejski's piano works. The piano output of the composer is divided into four creative periods, each representing a different and separate phase of his development. Due to the four-phase characteristics of the composer's piano productivity, virtually no common theme (elements) can be found among the periods. I thus focus on themes and characteristics of his works in each of the periods separately. As explained later in the essay, Nowowiejski was fond of using different musical styles across the periods. Furthermore, in the course of the discussion one will notice that in comparison to the first and second periods, Nowowiejski's last creative period is discussed more extensively. This is because I found this period to be of special interest due to Nowowiejski's captivating use of the sonority of the piano, which will be discussed later in the essay, and to the national aspect of the composer's late works.

My research regarding Nowowiejski's solo piano works began in 2001 in Poland with two world-premiere compact disc recordings for an independent Polish label, Acte Préalable, followed by a series of recitals in Poland and abroad. I continued the project on an international scale through doctoral research at the University of Alberta, combined with a series of recitals and lecture-recitals in Canada and USA. This resulted in the

release of a new compact disc *Romantic Central Europe* in collaboration with The Wirth Institute for Austrian and Central European Studies, with two world premiere recordings of Nowowiejski's early miniatures *The Teenager's Dream,* op. 5 and *March PCK* (Polish Red Cross).

The purpose of this essay is to create interest in Nowowiejski's music among performers and to provide a reliable source of information for those who have yet to undertake research on this overlooked composer.

Unless otherwise noted, all translations from non-English sources are my own. Appendix 1 includes a list of English translations for Polish titles of musical pieces.

A detailed list of Nowowiejski's works for piano, including opus numbers, keys, printing information, and additional comments can be found in Appendix 2.

Chapter 1. A Portrait of Feliks Nowowiejski

1.1 Introduction

Many fundamental historical circumstances influenced the life and the artistic career of Polish composer Feliks Nowowiejski (b. 1877). When Nowowiejski was born in Wartembork (now Barczewo), Poland did not exist; it was under the partition of Russia, the Austro-Hungarian Empire and Prussia (after 1871–Germany) until gaining independence in 1918.

Nowowiejski's early childhood and later artistic activity were associated with the Prussian part of Poland, which, in the second half of the nineteenth century, included the regions of Śląsk (Silesia), Warmia, Mazury (Mazuria) and Pomorze (Pomerania).

Nowowiejski had a heterogeneous background in both his education and heritage. He belonged to the generation of Prussian Poles who, to some extent, cultivated Polish language and customs in their homes, but at the same time, were subject to the process of germanisation and *Kulturkampf*. This was a policy of ideological and political oppression led by the German chancellor Otto von Bismarck between 1871 and 1878, and in the 1880s against the Catholic Church in partitioned Poland. The policy was also directed toward German Catholic opposition, one of the strongest parties of the period. As a result of this policy, German nationalism expanded in the area of language and culture and became an official policy of the state (the so-called germanisation policy). The goal of the German state was to eradicate Polish language from the schools and public life. Other means of the *Kulturkampf* policy included the 1888 deportations of non-German

nationals (mostly Jews and Poles) from the Prussian territories, and a ban on housing construction by non-Germans (Ogrodziński 1978, 28; Nowowiejski 1971, 50).

Due to the process of germanisation Nowowiejski had very limited access to Polish language, literature and music. He belonged to the young generation of Prussian Poles who spoke increasingly less Polish and wrote only in German. Nowowiejski's later life circumstances, however, stimulated his sense of national identity and helped him to define himself as a Pole (Ogrodziński 1978, 28; Nowowiejski 1971, 50).

1.2. Biographical facts

Nowowiejski's musical education started in 1887 at the music school in Święta Lipka (Musik-Anstalt in Heiligelinde). He engaged in piano and theory lessons while mastering the rudiments of organ, violin, cello, and horn performance.

Nowowiejski entered the Stern's Conservatory of Music in 1898 where he studied organ with Otto Dienel, piano with Adolf Stemler, theory and counterpoint with Ludwig Bussler and composition with Edward Taubert. According to Mr. Weeker, a royal director of music and a conductor of a choir at the church of St. Jadwiga parish, Nowowiejski had an opportunity to become acquainted with sacred music, such as Gregorian chant and early polyphonic music. He also proved to be a highly skilled organist (Boehm 1968, 18).

After his return to Warmia, Nowowiejski was offered a position as organist at the St. James church in the town of Olsztyn. During this tenure, he also studied sacred music at Church Music School in Regensburg. This institution enjoyed a widespread reputation in Europe at the end of the nineteenth century because of the revived interest in sacred polyphonic music, and particularly the music of Palestrina (Boehm 1968, 22).

At the end of 1900 Nowowiejski was admitted to the Akademie der Künste in Berlin where he began composition studies with Max Bruch. He also attended the Royal University of Frederick Wilhelm from 1901 to 1902 where he studied music history, the history of church music, aesthetics of the nineteenth century, the music of Bach, Haendel and Beethoven, the history of music of the nineteenth century, and German folk song.

In 1902 Nowowiejski was awarded the Paderewski Prize of Bonn for his overture *Polish Matchmakers*. Also in 1902 and the following year, he was awarded the Giacomo Meyerbeer Prize for the oratorio *The Return of the Prodigal Son*, *Romantic Overture, Fugue for Eight-Part Choir and Orchestra,* Symphony in A minor, and Symphony in B minor. This prestigious award enabled Nowowiejski to travel to Italy, Austria, France, Belgium, Africa, and the city of Prague. During these travels the Polish composer had an opportunity to meet with many renowned musical figures such as Mascagni, Leoncavallo, Saint-Saëns, Mahler, and Dvořak. In addition, Nowowiejski's international career started to expand in 1909 when his oratorio *Quo Vadis* was successfully premiered in the Concertgebouw in Amsterdam under the baton of J. Schoonderbeek. Nowowiejski conducted the American premiere performance of this piece in Carnegie Hall in 1912. This oratorio was performed worldwide approximately 200 times up to 1939.

From 1909 to 1914 Nowowiejski was the director of Krakowskie Towarzystwo Muzyczne (The Cracow Music Association). As a director of this association, Nowowiejski significantly contributed to restoring the musical life of Cracow by organizing concerts featuring symphonic works by Beethoven, Schumann, Liszt, Wagner, Mahler, Bruckner, and Noskowski. During this time he led a very active life as a concert organist, pedagogue and conductor. It was during that time that Nowowiejski composed

his most famous patriotic song, "Rota," to a poem by Maria Konopnicka, to celebrate the 500th anniversary of the battle at Grunwald and the unveiling of the Grunwald Statue. During World War I Nowowiejski was enlisted in the Prussian Army and worked in the Berlin Garrison Orchestra. After the war, despite proposals from the composer Max Reger to take a lucrative position in the Leipzig Conservatory, Nowowiejski settled down in Poznań. From 1919 he taught church music and organ at conservatories in Poznań and Berlin. In 1927 he resigned from his teaching positions and focused on his compositional and concert activities. A photograph from this period is shown in Figure 1.

Figure 1. Feliks Nowowiejski with the score of his opera *The Legend of the Baltic Sea*

In 1931 Nowowiejski became an honorary member of the Organ Music Society in London. In 1935 he received the Polish State Prize and in 1936, the Polonia Restituta Order. From 1935 to 1939 Nowowiejski conducted numerous symphonic concerts in Poznań and promoted music by such composers as Ravel, Roussel, Stravinsky and Prokofiev.

While World War II certainly disrupted Nowowiejski's public activity, he continued to compose, and wrote several significant works, among them: the suite for

piano *Slavonic Pictures*, op. 58; the Piano Concerto D Minor-*Slavonic*, op. 60; and the Symphony no. 4 *Of Peace*, op. 58.

1.3. Feliks Nowowiejski's Profile as a Composer

In the article "Feliks Nowowiejski i jego czas" (Feliks Nowowiejski and his time) the composer's son Feliks Maria presents his father as one of the last Polish romantics, and an exuberant individual who was often inclined to express his emotions in a very overt manner; he chose those musical genres which required large instrumental setting such as the opera, oratorio and symphony (Nowowiejski 1978, 162).

We should note, however, that due to his broad education and willingness to explore various musical styles and genres, Nowowiejski proved to be an extremely versatile artist. His creative output included not only stage works of operas, ballets and symphonies, but organ pieces such as Nine Organ Symphonies, op. 45 and Four Organ Concertos, op. 56. He also wrote works for choir, numerous songs and hymns celebrating Polish patriotism and Polish history, arrangements of folk songs of various regions of Poland, chamber works for violin and piano, and piano works. *Stabat Mater*, *Veni Creator* and nine Mass cycles (in Latin and Polish) are examples of his numerous religious works.

To gain a better understanding of Nowowiejski's artistic profile as a composer, it is important to consider the artist's experience during his studies in Berlin, and to also consider circumstances of his life.

Nowowiejski's artistic personality began to form while under the tutelage of Max Bruch in Berlin. As written by Dr. Jan Boehm, the author of *Feliks Nowowiejski–zarys biograficzny* (Feliks Nowowiejski–a biographical outline), the composers in Berlin

adhered to the classical canons of composition and vocal polyphony (Boehm 1968, 26-27).

At the Akademie der Künste, Nowowiejski followed Max Bruch very closely. Boehm notices how these two artists were alike. Bruch excelled in vocal and choral forms of songs, ballads and cantatas. Nowowiejski also wrote such works, gaining popularity as a composer of many solo and choral pieces with orchestra. Similarly to Bruch who was mostly admired for his epic cantata, *Frithjof,* Nowowiejski became famous through his oratorio *Quo Vadis.* Bruch did not write much chamber or piano music; nor did Nowowiejski leave many significant items of these genres (Boehm 1968, 26-27).

The fact that choral and vocal music was one of the most important parts of Nowowiejski's compositional output owes much to the aesthetic views of his teacher, who was deeply engaged in promoting vocal music. Bruch was a conductor of the vocal ensemble Sternscher Gesangverein, and a promoter of early music as well as the music of Feliks Mendelssohn-Bartholdy and Wilhelm Taubert (Fifield 2006).

According to Christopher Fifield, the author of the article "Max Bruch" in the *New Grove Dictionary of Music and Musicians,* Bruch's distaste for, and outspoken criticism of the new German School of Wagner and Liszt isolated him more and more throughout his life. His reverence for the music of Mendelssohn and Schumann and his resistance to change meant that works written at the end of his life, such as the chamber music of 1918, sounded much the same as the music of these composers dating from sixty years earlier (Fifield 2006).

Early in his career, Nowowiejski seemed to have the same attitude toward all "musical novelties" in Western Europe. For example, while staying in Monachium, he wrote a letter to his sister Maria complaining about the excessive popularity of Wagner, claiming that the town was "infected" with Wagner. Nowowiejski also strongly criticized Wagner's opera *The Flying Dutchman* for its lack of original and independent melody and the "narrow-minded declamation."

> *The Flying Dutchman* (except for the chorus of sailors and the *Spinning Song*) was horrible: it lacked an original and independent melody with which a singer can move the listener. And here, he is deprived of all opportunities by the composer to influence the audience because of the narrow-minded declamation. It is a sin of most Germans who wrote operas (Schillings!). Enough![1] (Boehm 1968, 30)

Although Nowowiejski hoped that the classical musical orientation would eventually prevail, he nonetheless succumbed to Wagner's influence. The best example of this inspiration is the fact that during the 1920s and 1930s he broadened his musical interests by turning to mythology, fairy tales and legends. One such product is his opera *The Legend of the Baltic Sea*. In addition, the Wagnerian concept of musical drama inspired Nowowiejski to such extent that the composer considered writing an operatic trilogy based on maritime themes (Boehm 1968, 126).

Nowowiejski's artistry continued to mature during the first four decades of the twentieth century while many musical innovations were being introduced by various prominent composers. The years spanning the end of the nineteenth century and the beginning of the twentieth century were a time of great expansion and development of, as well as a dramatic reaction to, the late Romanticism of previous years. In music, as in all the arts, expression was either overt, as in the early symphonic poems of Richard Strauss, the symphonies of Gustav Mahler, and the operas of Giacomo Puccini, or merely

suggested, as in the music of Claude Debussy. Furthermore, the previous century's nationalism found a twentieth-century advocate in the Hungarian Béla Bartók and the Pole Karol Szymanowski, as well as in the composers of the Soviet orbit. Many of the greatest and best-known composers of this century, including Sergei Rachmaninoff, Sergei Prokofiev, Dmitri Shostakovich, and British composer Benjamin Britten, were those who wrote music directly descended from the approved models of the past, while infusing them with the modernist spirit.

The twentieth century was also the time of deepening psychological awareness, with the works of both Nietzsche and Freud in circulation. The horrors of the First World War brought death and destruction to the doorsteps of many people living in Europe. In reaction to such influences, the expressionistic music of Arnold Schoenberg and his disciples flourished and had a long-term influence on composers to follow–one being Pierre Boulez. Experimentation and new systems of writing music were explored by such avant-garde composers as Edgar Varèse, and these techniques had a profound influence on composers throughout the twentieth century.

The early years of twentieth-century music saw a great ebb and flow of various movements, among them post-romanticism, futurism, serialism and neo-classicism. Furthermore, rapidly developing technology facilitated the collection and preservation of folk idioms from remote countries, increasing the available vocabulary of musical sounds. Polish composers, especially the group of "Young Poland" composers, including Karol Szymanowski, were significantly influenced by these trends. Szymanowski propagated the idea of national music based on solid, Western European foundations. He believed that Polish music could preserve its distinct character. Even more importantly,

however, Polish composers had to stay open to current musical trends in Europe and to continue perfecting their skills while absorbing the achievements of Western European composers. Szymanowski's legacy remained influential for many years until the outbreak of World War II. Many Polish composers of the "new generation,"[2] sustained their enthusiastic approach to the new European currents, and looked for stimulus in France. In the beginning of their artistic development they remained under the strong influence of Les Six and Stravinsky. They went to Paris to study with Nadia Boulanger, Paul Dukas, Albert Roussel, and Charles Koechlin.[3]

Even though the "progressive" composers dominated Polish musical scene during the pre-war period, there were those who continued to look for artistic inspiration in Germany, particularly in the music of Max Reger, Richard Strauss, and Richard Wagner. Feliks Nowowiejski was one of them, though later in his life, starting in the 1930s, he proved to be much more eager to explore different musical trends and styles. He eventually found the "middle ground" between late Romantic musical style and other musical trends, for example, impressionism, neoclassicism, exoticism, and folklorism.[4] While cultivating his interest in various musical styles and trends, Nowowiejski always emphasized and expressed his deep connection with Poland, her history and culture. He collaborated with Polish poet Maria Zientarówna in collecting folk songs from Warmia and Mazuria. This project led to the composition of *Folk Songs of Warmia,* in 1930. He also wrote three books of solo songs, incorporating folklore elements from the regions of Podhale, Silesia, Warmia, Great Poland, Kujawy and Kaszuby (Nowowiejski 1971, 149-150).

Apart from presenting numerous collections of folk songs, Nowowiejski explored a "Polish theme" in various works by means of stylization of Polish folklore and customs. This theme resulted in the overture *Polish Matchmakers*, ballets *King of the Winds* and *Folk Sketches*, opera *Kaszuby* (Kashubia), and suite *Easy Classical and Contemporary Dances for Piano*, op. 2, no. 3. At the same time, he referred to Slavic myths and legends, and thus tried to unveil the mystery of the origin of the Polish nation, resulting in the opera *The Legend of the Baltic Sea*, and suite for piano *Slavonic Pictures*.

In spite of his vast contributions encompassing numerous genres, the younger generation of Polish composers continued to view Nowowiejski's works as representative of the "old generation." His name was notably absent in the series of musical profiles published in the periodical *Muzyka* between 1936 and 1938.

As Kazimierz Nowowiejski and Feliks Maria Nowowiejski point out in their book *Dookoła kompozytora: wspomnienia o ojcu* (Around the composer: memories about father), the composer was often sarcastically labelled as a "galvanized corpse" (Nowowiejski and Nowowiejski 1971, 157). Nor did Polish critics favour Nowowiejski as indicated by a statement made by Polish composer Stefan Kisielewski (1911–1991) in the Polish periodical *Tygodnik Powszechny*:

> Anyway, we expect that soon our concert hall will be devoid of extremely boring concerts devoted to the most banal music of local production–Statkowski, Żeleński, Nowowiejski, Paderewski.[5] (Cited in Nowowiejski 1971, 111)

Even after the composer's death in 1946, Polish critics were divided in their opinions of Nowowiejski. In an article written for *Tygodnik Warszawski*, Piotr Rytel, Polish post-Romantic composer, displayed appreciation for Nowowiejski's sincerity as a

composer, and felt his works should be published and performed (Nowowiejski and Nowowiejski 1971, 252).

By contrast, Zygmunt Mycielski in *Ruch Muzyczny* described Nowowiejski as an artist whose exuberance and romantic pathos would not fit in contemporary times (Nowowiejski and Nowowiejski 1971, 251).

There were political circumstances in the post-war period which did not allow Polish audiences to fairly evaluate Nowowiejski's music. According to Lidia Rappoport-Gelfand in *Musical Life in Poland: The Postwar Years 1945-1977,*

> The annexation of Poland into the Soviet east European bloc put a specific stamp on the thematic material and character of artistic work produced during the first decade after the war. For some time, the arts found themselves under pressure imposed by communist ideology and slogans of socialist realism. Art was forced to become a mouthpiece of certain ideas, while the artists had to become the "educators of society." (Rappoport-Gelfand 1991, 1)

With the establishment of social realism, Polish music faced new challenges. After World War II Polish composers and musicologists were preoccupied with the ideological and stylistic direction of Polish music, reflecting the Stalinist era. Any complexity in the realm of professional technique in Polish music was looked upon as "bourgeois influence" and often labelled "formalism" (Rappoport-Gelfand 1991, 2).

Clearly Nowowiejski's highly emotional and formally complex music could not fit into the new ideology.

Interest in Nowowiejski's music was revived in the 1960s and 1970s. This renewal was accompanied by other events, such as the establishment of the so-called Confederation of Poets of the New Romanticism in Warsaw. In short, there was a strong tendency in the Polish society to publicly acknowledge the late nineteenth century artistic

movements of symbolism and secession, and their representatives such as painters Malczewski and Böcklin.

The music of the 1960s and 1970s represented, as Lidia Rappoport-Gelfand points out, "a period of relative stabilization and renaissance of large instrumental and vocal-instrumental forms" (Rappoport-Gelfand 1991, 93). It was a period of integration of contemporary and traditional trends in music, and the so-called fusion of late romanticism and modernism. The growing interest in Nowowiejski's music initiated performances of many of his works.[6]

In "Feliks Nowowiejski i jego czas" (Feliks Nowowiejski and his time) Feliks Maria Nowowiejski (1978) expressed his strong belief that the time would come when his father would be broadly recognized. Unfortunately Nowowiejski is still labelled as a secondary composer. It is, therefore, the author's hope that the public will finally allow Nowowiejski's music to speak for itself.

Chapter 2. Feliks Nowowiejski's Piano Works

2.1. Introduction

This chapter discusses Feliks Nowowiejski's solo piano output in four creative periods. It also outlines the major characteristics of his style.

From the commencement of my research, the division of the composer's works into distinct periods posed a challenge as dates of composition and opus numbers of certain pieces often appear contradictory or inaccurate.[7] In some instances, the manuscripts were not dated. Additionally, photocopies of printed scores did not include the place and date of publication. The composer's family was unable to provide this information.

The quality of hand-written scores also impeded research due to Nowowiejski's near-illegible handwriting. Manuscripts bore crossed-out sections and it is not evident if cuts and revisions were made by Nowowiejski, or if they were made by his sons.

Despite the efforts of Nowowiejski's family and friends, not all manuscripts survived World War II. In a letter to the editor of the Polish periodical *Ruch Muzyczny,* Feliks Nowowiejski stated that during the German retreat from Poznań in 1945, many of his scores were destroyed, among them his first symphony, sketches to the opera *Ondraszek,* the cycle of songs *The Violet and the Nightingale*, and many piano pieces[8] (Nowowiejski 1946).

It should be noted that the first, second and third creative periods will not be discussed extensively because in the broader context of piano literature, these works from these periods are not as significant as are the works from the last period. Earlier pieces–

mostly eclectic and retrospective–do not contain many noteworthy elements although some of them deserve attention because of their expressive quality and interesting melodic and harmonic ideas. Nowowiejski's later works (1935 to 1941) speak their distinct language and reveal Polish national elements, with which the composer identified himself throughout his life. It is this element which forms the basis of this thesis.

2.2. Division of Nowowiejski's Piano Solo Works into Creative Periods

According to chronology and compositional style, Nowowiejski's piano output can be divided into four major creative periods: the Apprenticeship Period to 1898, the Eclectic Period of 1905 to 1918, the Public Activity Period of 1919 to 1935, and the Mature Period from 1935 to 1941.

Table 1 outlines Nowowiejski's piano output respective to the four periods.

Table 1. Division of Nowowiejski's piano works into distinctive periods

Apprenticeship Period	Eclectic Period	Public Activity Period	Mature Period
1. *Easy Classical and Contemporary Dances for Piano*, op. 2, no. 3 2. March *Under the Flag of Peace* 3. *March PCK* (Polish Red Cross) 4. *The Teenager's Dream*, op. 5	1. *Album Leaf* 2. *Fairy Tale*, op. 26, no. 3 3. Ballades, op. 20, no.1, op. 20, no. 2 a, b, c 4. Prelude, in D minor 5. *Threnody*, op. 20, no. 3	1. *March of General Dowbór-Muśnicki* 2. Dance 3. *Borowiak: Kashubian Dance*	1. Mazurka no.1, no. 2, no. 3, no. 4, no. 5, op. 20, no. 5 2. Polish Dances, no. 1, no. 2, no. 3, op. 20, no. 5 3. Prelude in A minor 4. Gavotte, op. 57 5. Suite *Slavonic Pictures*

2.3. The Apprenticeship Period

Feliks Nowowiejski wrote his first works during studies in the convent school of Święta Lipka from 1887 to 1894, and while serving in the German military orchestra in Olsztyn from 1894 to 1898 (Boehm 1968, 12; Kozub 1994, 8). Four pieces survived this period: suite *Easy Classical and Contemporary Dances for Piano*, op. 2, no 3; March

Under the Flag of Peace; *March PCK* (Polish Red Cross); and *The Teenager's Dream*, op. 5.

Although Nowowiejski biographers Zbigniew Kozub and Jan Boehm refer to additional pieces from this period, neither family members nor Polish libraries possess the following works: *Sweet Melody*, Two Polish Dances (Kozub 1994, 9), *Sweet Melancholy*, March of Avant-garde, *Blessing of the Flag*, and *Zulejka* (Boehm 1968, 98). While Kozub's refers only to *Sweet Melody*, it is not known if this is a piece separate from *Sweet Melancholy*, or if the title contains a typographical error.

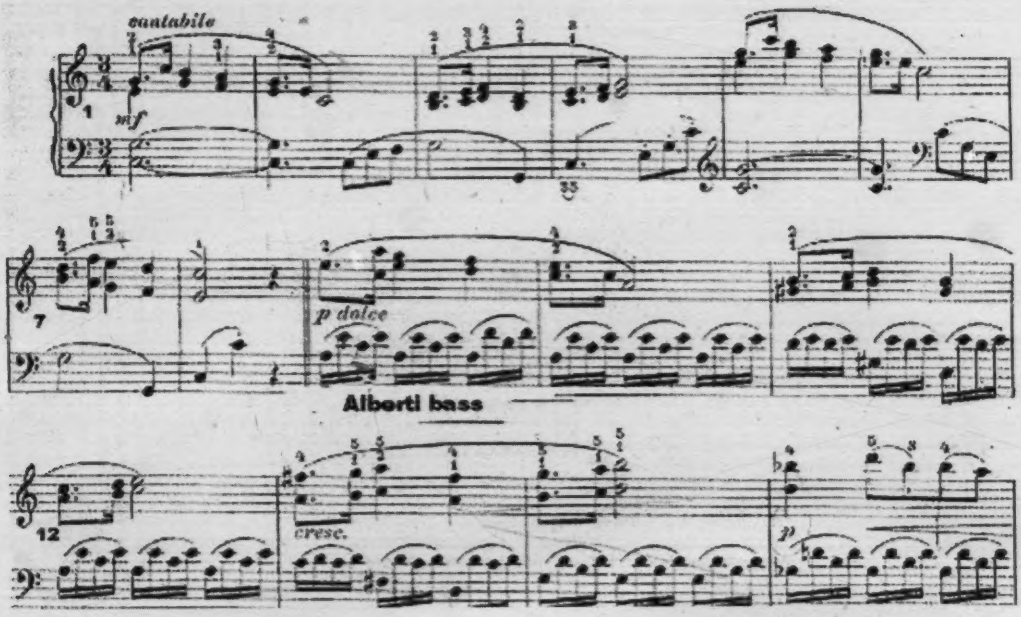
All of Nowowiejski's early works fall into the category of salon miniatures, sharing the formal structure ABA. Their musical language is very simple, suggesting that Nowowiejski's early musical training was somewhat rudimentary. For example, in the harmonic outline of his pieces, the composer incorporates mostly tonic, subdominant functions, and occasionally submediant and flattened sevenths. Nowowiejski's melodies feature small intervallic steps and are mostly diatonic. The phrases are short (usually four bars long), and form regular, usually eight-measure long periods. The accompaniment such as in the dances of suite *Easy Classical and Contemporary Dances for Piano* is usually based on triads, very often in root position.

This simplicity in structure and language reflects the level of musical training the young composer received in Święta Lipka during the late 1880s. As Jan Boehm points out in *Feliks Nowowiejski–zarys biograficzny*, the music school was in a convent led by local Catholic priests. The school's primary goal was to carry the message of faith among people through masses, processions, and other religious rituals. The school also taught elementary musical education, with particular emphasis on Gregorian chant, texts of

church hymns and folk songs. The rudiments of piano, organ and music theory were also included in the curriculum–again taught by the priests, as opposed to musicians and musical pedagogues. Clearly the school's mandate was the development of elementary school teachers, church organists, and cantors–not professional musicians (Boehm 1968, 12-13).

Of the four existing piano pieces from the early period, Nowowiejski's suite *Easy Classical and Contemporary Dances for Piano*[9] deserves further discussion as I believe this work to be a highly valuable repertoire choice for young pianists. The suite incorporates differences in rhythm and in character dances such as polonaise, minuet, polka, gallop, waltz, mazur, and krakowiak. From the perspective of a young pianist, the suite could be perceived as a study of characteristic patterns of accentuation, rhythms, and the moods of different dances. In addition, its descriptive titles evoke the performer's imagination. The titles of the suite appear in the following order: "We Are Beginning with a Polonaise," "Menuet a bit à la Mozart," "A Merry Czech polka," "Waltz of the Blue-eyed Hannah," "Gallop on a Peasant Tune," "Today, Today, Today the Mazur is Coming," and "I am the Cracovienne." Some of these titles make humoristic allusions to music of previous eras and help to enhance children's understanding of various musical styles. For example, in "Menuet a bit à la Mozart," the patterns of phrasing, articulation, and the use of the Alberti bass in the left hand accompaniment gives the young performer a good idea of musical style of the classical period (Example 1).

Example 1. "Menuet a bit à la Mozart," mm. 1-15

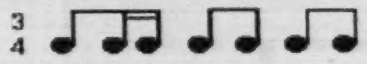


Three miniatures of Nowowiejski's suite, "We Are Beginning with a Polonaise," "Today, Today, Today the Mazur is Coming," and "I am the Cracovienne," represent the composer's first attempts of stylization of Polish folklore. The fact that Polish theme can be found in his early piano works is crucial, as this approach returns much later in the composer's last works in the form of a mature stylization.

In Nowowiejski's polonaise, mazurka, and krakowiak from *Easy Classical and Contemporary Dances for Piano*, the influences of Polish folk music are mostly to be found in their rhythmical outline, accentuation, and certain musical gestures, emulating the gestures of dancers. For example, the polonaise preserves its characteristic rhythm throughout (Example 2) and its typical ending suggests the graceful bowing of dancers (measure 8 of Example 2).

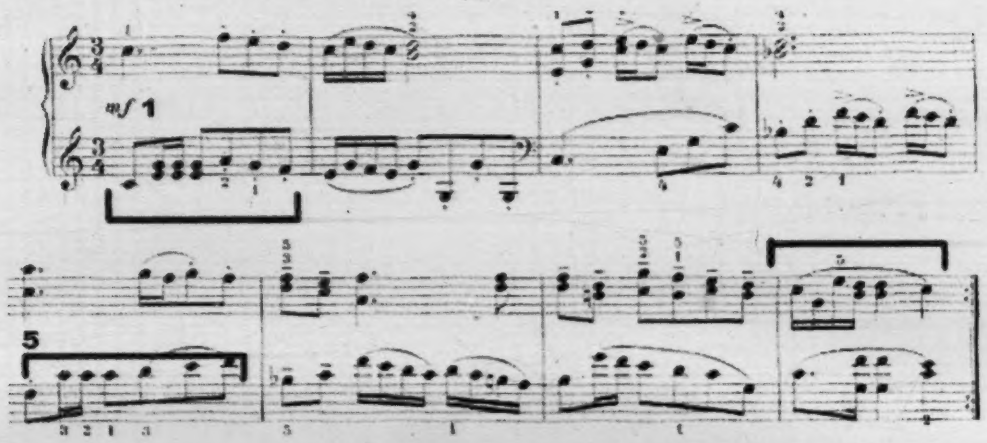
Example 2. The polonaise preserves its characteristic rhythm

a) characteristic rhythm of a polonaise



b) typical ending

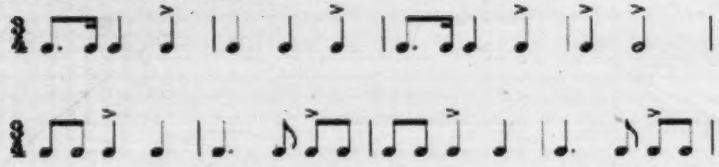
c) Nowowiejski's polonaise, mm. 1-8



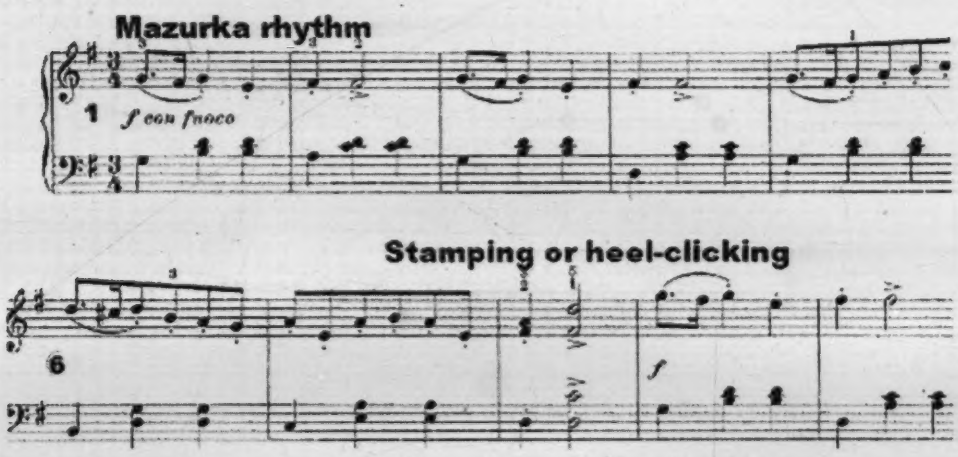
In another movement, "Today, Today, Today the Mazur is Coming," in the form of a mazurka, a noble and spirited dance in 3/4, which originated in the Mazovia region of central Poland, Nowowiejski introduced the characteristic dotted "mazurka rhythms" (Example 3). Here, tempo rubato is a feature of the performance, with accents and dynamics emphasizing the gestures of the dancers, especially stamping and heel-clicking leaps (*hołubiec*) on the displaced accents on the second or third beats of the bar.

Example 3. Characteristic mazurka rhythms in Nowowiejski's "Today, Today, Today the Mazur is Coming"

a) typical mazurka rhythms

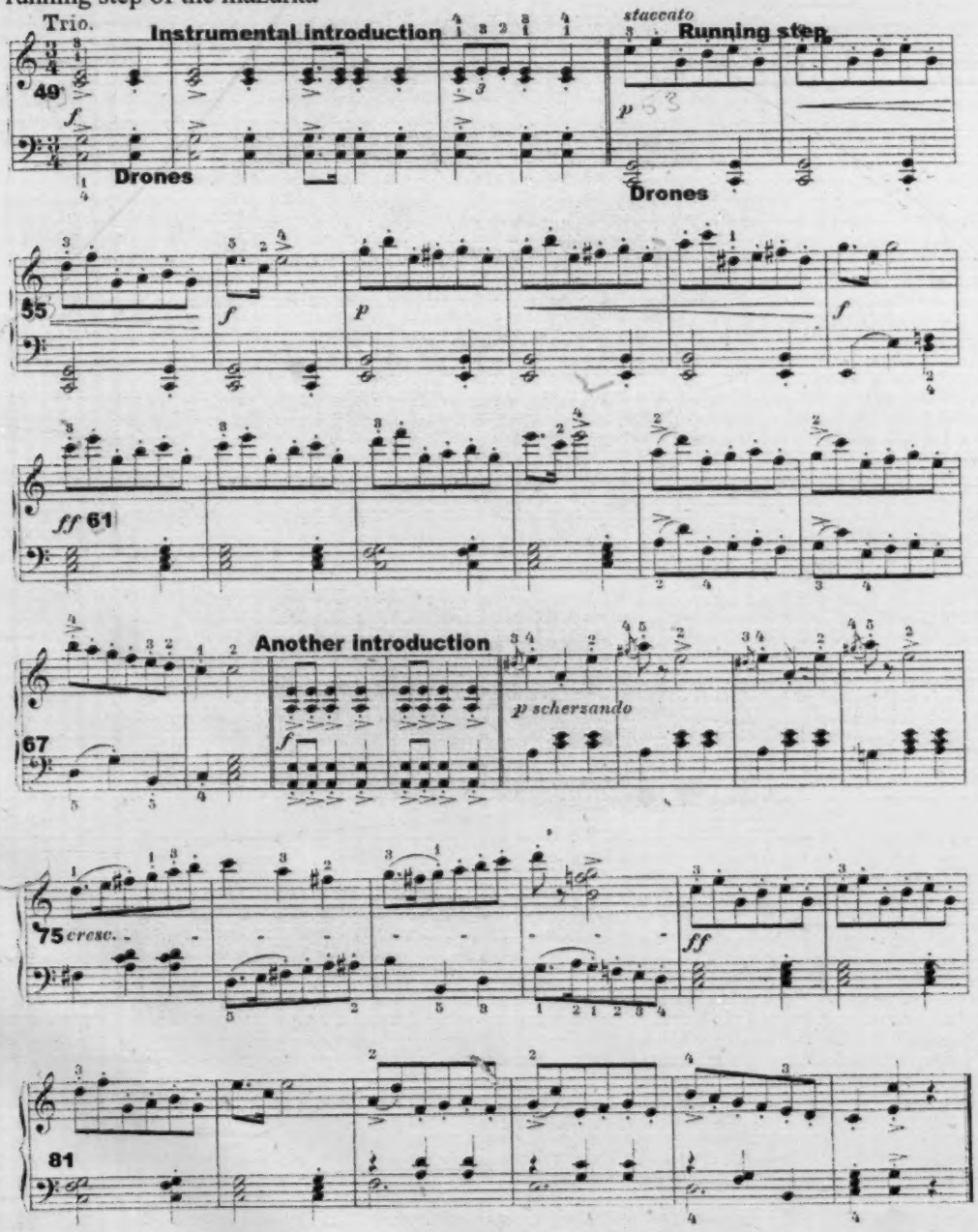


b) Nowowiejski's mazurka, mm. 1-10



Furthermore, in this piece Nowowiejski adheres to the folk practice of featuring drone basses in the left hand and using four or two-measure introductions between subsections of the middle part of the piece, resembling a short instrumental solo in the folk mazur (invitation to the dancers). These introductions also show characteristic drones and imitate the sounds of a *basetla*, Polish string folk instrument. In addition, constantly running eighth notes can be perceived as the running step of the folk mazurka (Example 4).

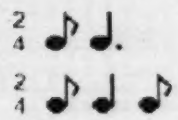
Example 4. Drones imitating the *basetla* and Nowowiejski's musical illustration of the running step of the mazurka



The movement "I am the Cracovienne," which exemplifies the krakowiak (in French *cracovienne*, in German: *Krakauen Tanz*, a dance in 2/4), originated in the region

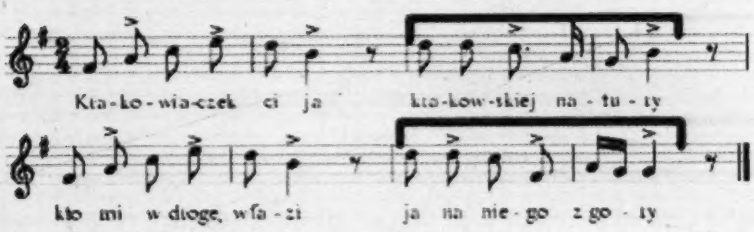
of Cracow, the central-south part known as Małopolska (Little Poland). Nowowiejski introduced characteristic syncopated rhythms (Example 5). In Polish folk practice, these rhythms are linked to the gestures of heel-clicking, stamping, passing and chasing. The syncopated pattern alternates with the simpler rhythm of two eighth notes, plus one quarter note (or, short-short-long). The phrases are symmetrically arranged in pairs of four measures each, and, according to the text, grouped in four lines of six-syllables each. The melodies feature a great variety of patterns, with dotted rhythms and melodic patterns based on triads. In Nowowiejski's piece the melodic line is the composer's original invention, however, it resembles the melody of a very popular Polish folk tune *I am the Cracovienne* (Example 6).

Example 5. Characteristic rhythms of krakowiak

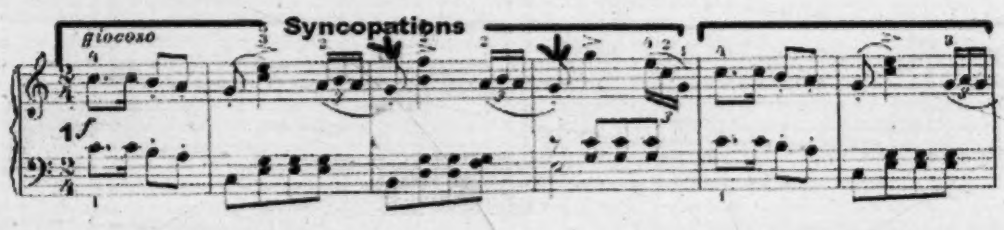


Example 6. Comparison of Polish folk tune *I am the Cracovienne* and the melody of Nowowiejski's miniature of the same title. Brackets indicate melodic and rhythmic similarities. Arrows indicate characteristic syncopations for the krakowiak dance.

a) Polish folk tune *Krakowiaczek ci ja*



b) Nowowiejski's krakowiak, mm. 1-6

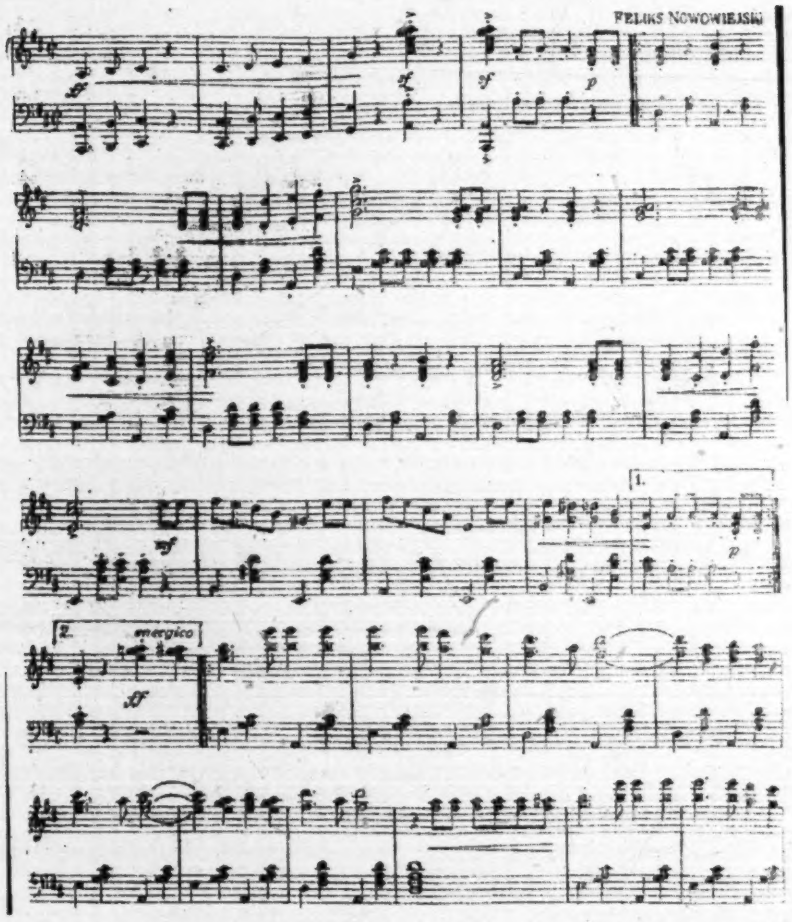


Among miniatures of Nowowiejski's early creative period, one piece, March *Under the Flag of Peace* needs to be addressed because it brought Nowowiejski popularity in Poland and abroad. In 1898 Nowowiejski entered his march in the London international competition "The British Musician" and was awarded first prize. The work was first published by Ruhle u.Wendling Musikverlag in Leipzig as *Unter de Friedensflagge*. According to the author of *Feliks Nowowiejski–zarys biograficzny*, it also became a bestseller in Germany and other European countries (Boehm 1968, 16). Figure 2 shows the cover page of the original score.

Figure 2. Title page of March *Under the Flag of Peace*

When writing this march, Nowowiejski had been staying with his family in Olsztyn, a small town in the Mazuria region in north-eastern Poland, and since 1893, had been working in a military orchestra; he was also a member of several amateur ensembles. At that time young Nowowiejski was devoted to composing primarily works for the orchestra (Boehm 1968, 16). It is therefore possible that *Under the Flag of Peace* was first intended and performed as an orchestral piece.[10] Below is a fragment of this march.

Example 7. March *Under the Flag of Peace*, mm. 1-31



Nowowiejski's first creative period can be perceived as the period of his first compositional attempts, which led to further serious and professional study.

Nowowiejski's education at the Stern Conservatory and Königliche Akademie in Berlin opened the door for further artistic development. In the next creative period the young composer devoted himself to writing mainly symphonic and vocal-instrumental music such as oratorios. He did, however, also contribute several works for piano. These pieces reflect a much more advanced level than the early pieces. They also echo Nowowiejski's deep connection with late Romanticism.

2.4. The Eclectic Period

Nowowiejski's piano output from the second creative period includes the following works: *Album Leaf*, *Fairy Tale*, Prelude in D minor; a set of four ballades: Ballade no. 1, op. 20, no. 1; Ballade no. 2, op. 20 no. 2a; Ballade no. 3, op. 20, no. 2b; Ballade no. 4, op. 20, no. 2c; and lastly, a concert fantasy *Threnody*, op. 20, no 3.

These works are mostly grounded in the post-Romantic musical style, especially in terms of Nowowiejski's treatment of melody and harmony. In these works modulations and key shifts often serve as a means to expand particular sections, as well as to add to the colouristic palette of the whole work. In some cases, *Threnody*, for example, strong dominant characteristics can be noticed through constant sequential treatment of dominant and secondary dominant chords.

With regard to melody, he often tends to repeat one motive (or short phrase) throughout the whole piece, each time adding new colour through different harmonization. In most of his works of this period, the melody is integrated into the process of establishing contrasting harmonic (colouristic) landscapes.

Nowowiejski's works from this period possess a highly expressive quality and involve broad, exuberant gestures. These include a wide range of dynamic markings (varying from *pppp* to *ffff*, multiple sforzandos, and crescendos) and many specific indications for enhancing the expressive character of performance, for example *largo e dramatico, appassionato, quasi recitativo, piú espressivo*, and *adagio con dolore*.

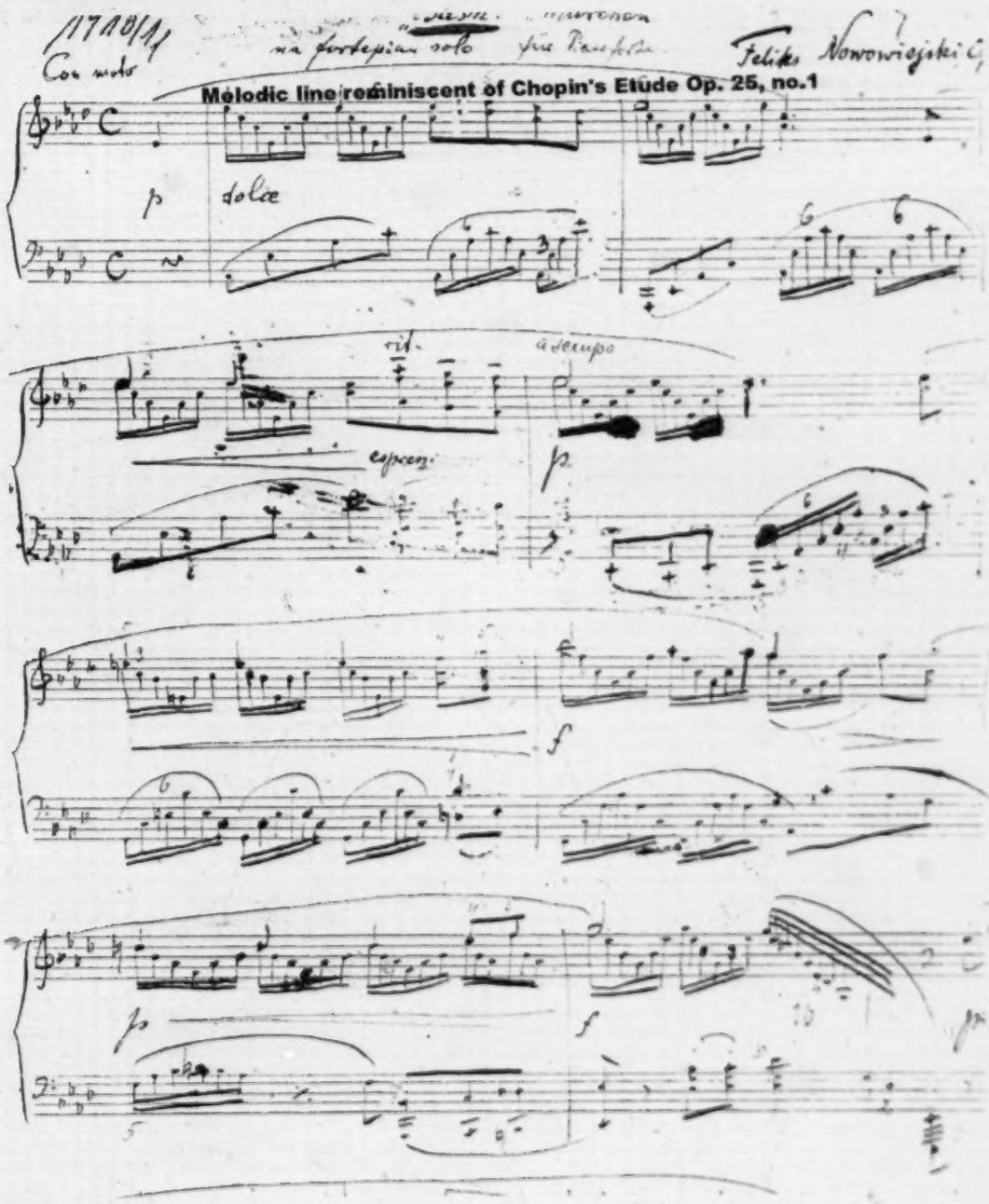
These gestures provide the most important characteristics of Nowowiejski's piano music from the second period. It should be stated however, that when viewed chronologically, the pieces do not show Nowowiejski's consistent development of his

musical language. As it will be explained later in this essay, *Album Leaf* (1905) and Prelude (1915) appear to be more progressive and original than the rather retrospective and eclectic *Fairy Tale* (1910), Ballades (1910–1914), and *Threnody* (1918).

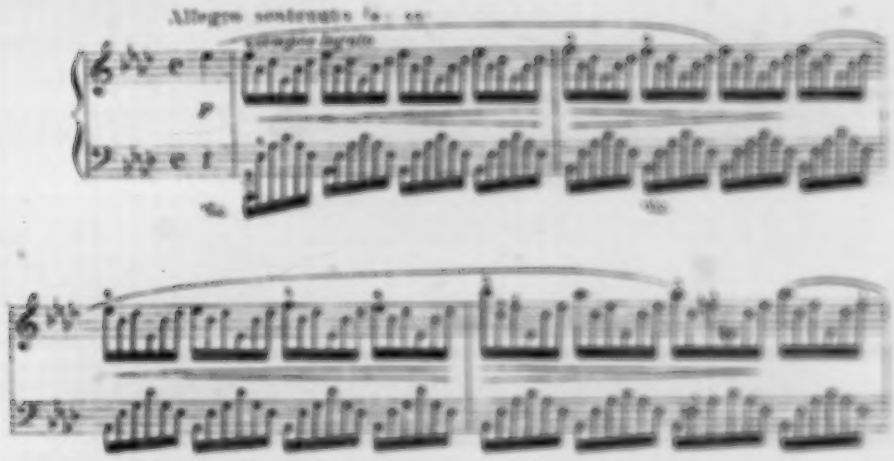
Most of Nowowiejski's works of this period are inspired by works by other composers. As seen in *Fairy Tale* (Example 8), Nowowiejski establishes direct thematic associations with Chopin's Etude A flat major, op. 25, no. 1.

Example 8. Melodic similarities between Nowowiejski's *Fairy Tale* and Chopin's Etude A flat major, op. 25, no.1 (see the same key signature and type of figurations-arpeggios involving sixteenth-note sextuplets)

a) Nowowiejski's *Fairy Tale*, mm. 1-8



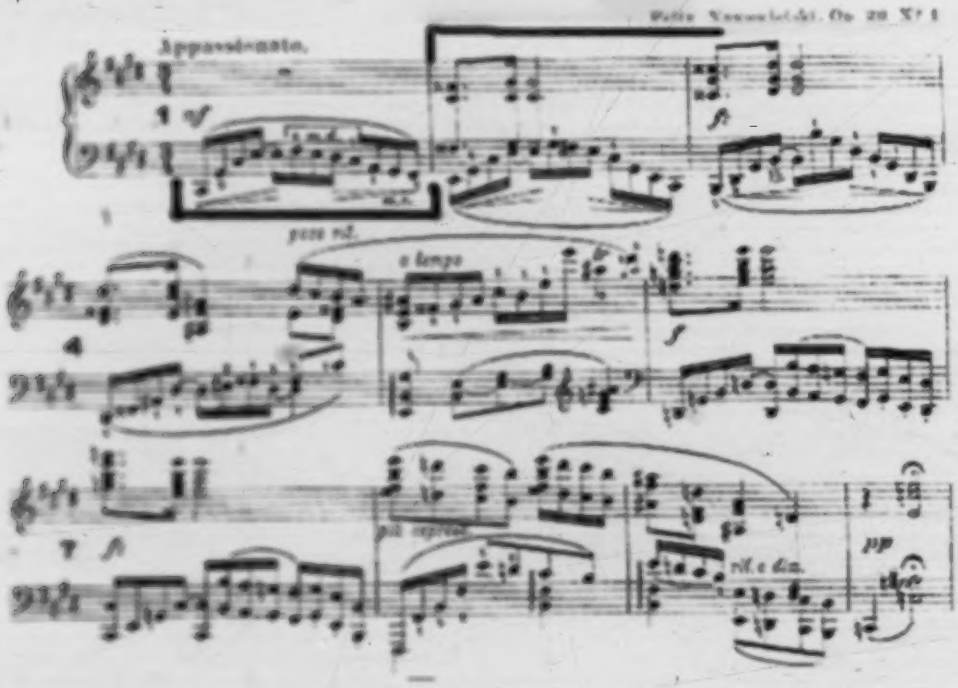
b) Chopin's etude, mm. 1-4



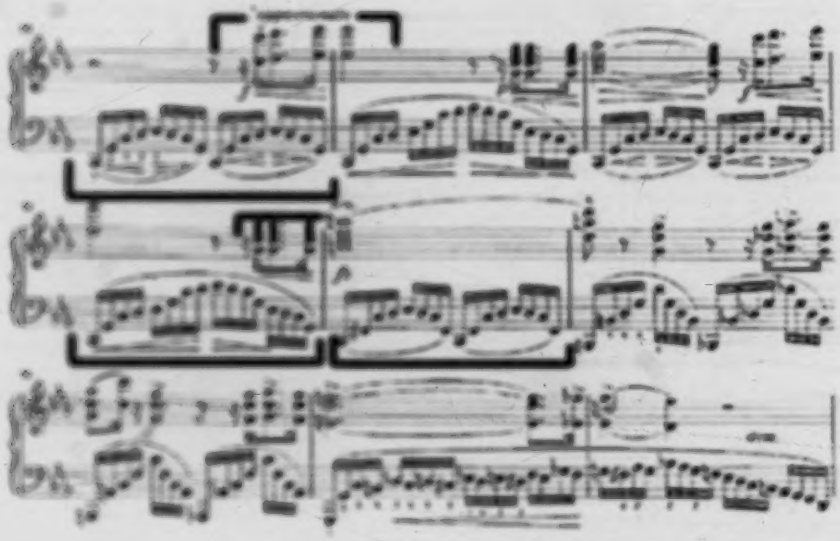
Another work of this period, Ballade no. 1, op. 20, no. 1, also alludes to Chopin. The first theme of this ballade which bears the marking *appassionato*, is reminiscent of the opening of Chopin's Etude C minor, op.10, no.12. It features a chromatically shifting dotted figure over sixteenth-note figurations (Example 9).

Example 9. Similarities between opening gestures of Chopin's Etude C minor, op.10, no. 12 and Nowowiejski's Ballade C sharp minor, op. 20, no.1

a) Opening of Nowowiejski's Ballade no. 1, op. 20, no.1, mm. 1-10



b) Opening of Chopin's Etude op. 10, no.12, mm.10-18



In his last work of the post romantic period, *Threnody*, op. 20, no. 3, Nowowiejski uses an opening gesture that is very reminiscent of the opening to Wagner's Prelude to *Tristan and Isolde* (Example 10).

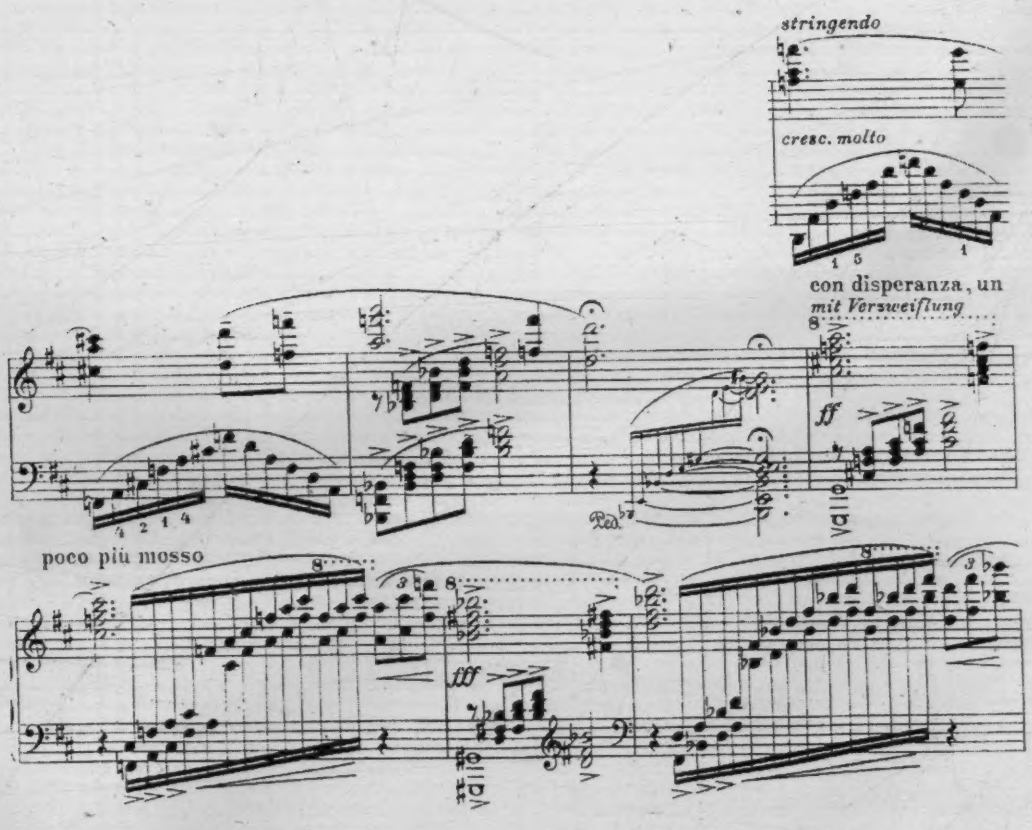
Example 10. Similarity between the opening gestures of Wagner's Prelude to his opera *Tristan and Isolde* and Nowowiejski's *Threnody*
a) Opening of Nowowiejski's *Threnody*, op. 20, no. 3, mm. 1-3

b) Opening of Wagner's *Prelude* to the opera *Tristan and Isolde*, mm. 1-3 (piano reduction). Brackets indicate melodic and intervallic similarities.

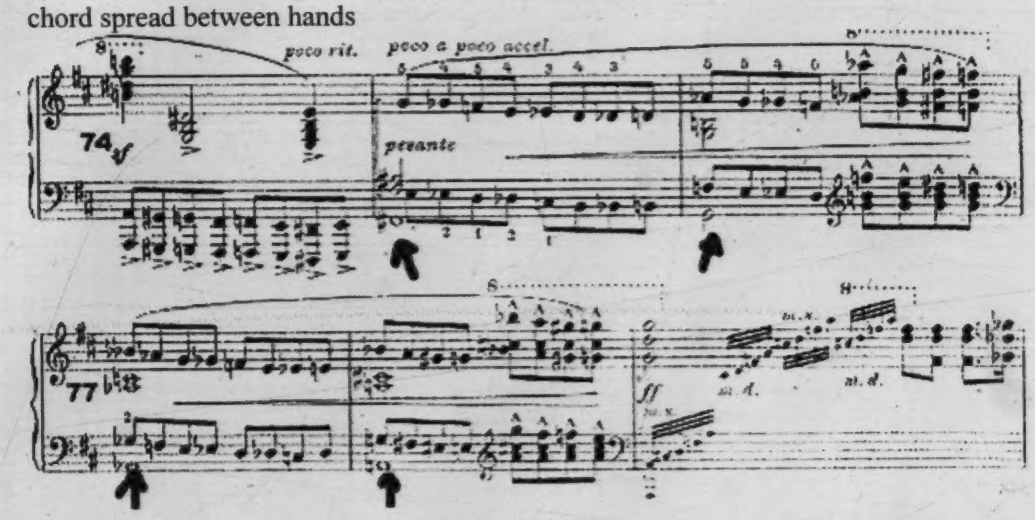
In the same piece Nowowiejski uses virtuosic gestures reminiscent of writing of Franz Liszt (Example 11).

Example 11. Virtuosic gestures à la Liszt in *Threnody*

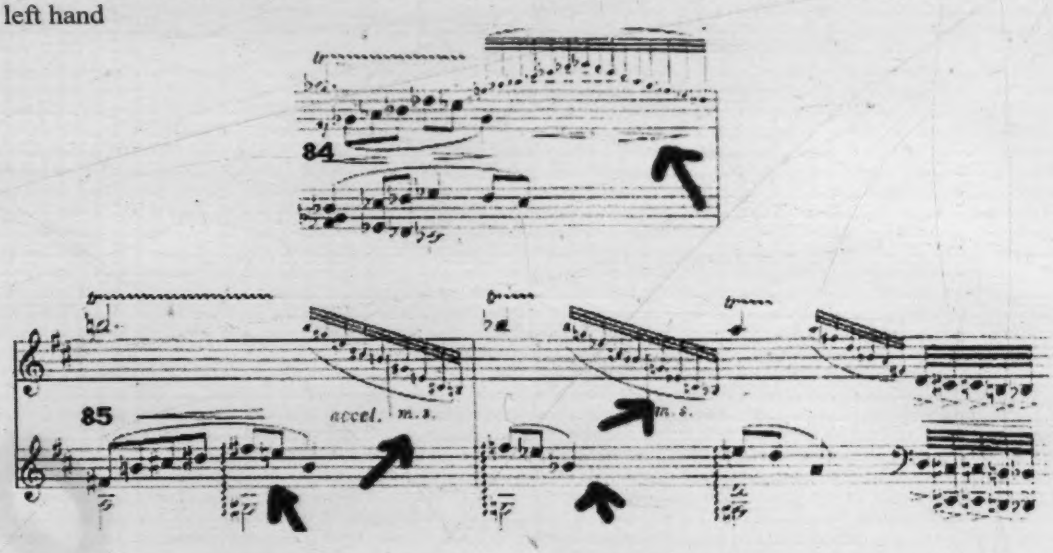
a) passages based on augmented triads in both hands



b) Chromatic descents played *poco a poco* accelerando. Each measure begins with a ninth chord spread between hands



c) mm. 84-87, scale-wise embellishments of melody and widely spread arpeggios in the left hand

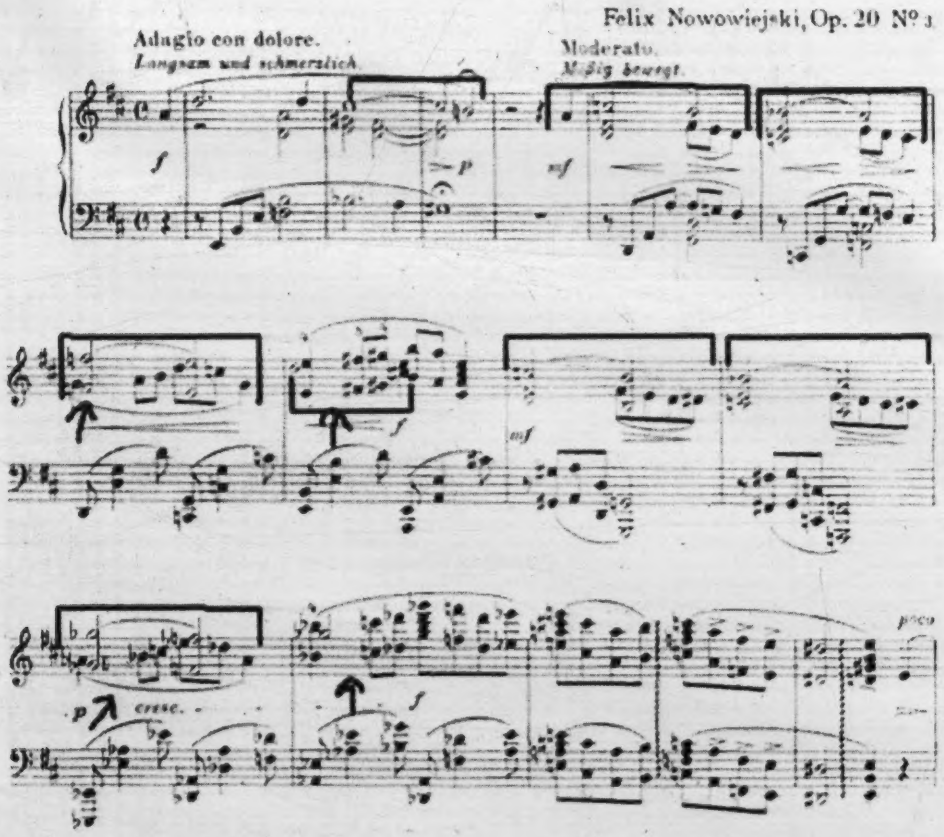


Considering Nowowiejski's complete piano output from the second creative period, *Threnody* appears to be the most technically demanding work for a performer. Its texture often involves full chords over sustained bass pedal notes and octave doublings of melody. In addition, the abovementioned virtuosic passages and big dynamic contrasts, varying between *pppp* and *ffff*, require great physical strength and control over the instrument. *Threnody* is also a programmatic piece, inspired by poetry of Polish Renaissance poet Jan Kochanowski (1530–1584) who wrote a set of nineteen poems entitled *Threnody*. At the same time, Nowowiejski's piece is a personal memorial to his deceased daughter Wanda. The front page of the score includes the composer's personal dedication "Cieniom mojej ukochanej córeczki Wandy" (To the Shadows of My Beloved Daughter Wanda).

The highly emotional quality of *Threnody* is maintained through the particular treatment of melody in a series of descending lines, sometimes balanced by ascending melodic figures in the middle voicing part. Together with the "Tristan chord," the

descending lines can be perceived as Nowowiejski's personal evocation of feelings after the death of his daughter and his loss of faith. At the same time, the ascending lines express hope that this faith would one day be restored (Example 12).

Example 12. Nowowiejski's personal evocation of feelings after death of his daughter

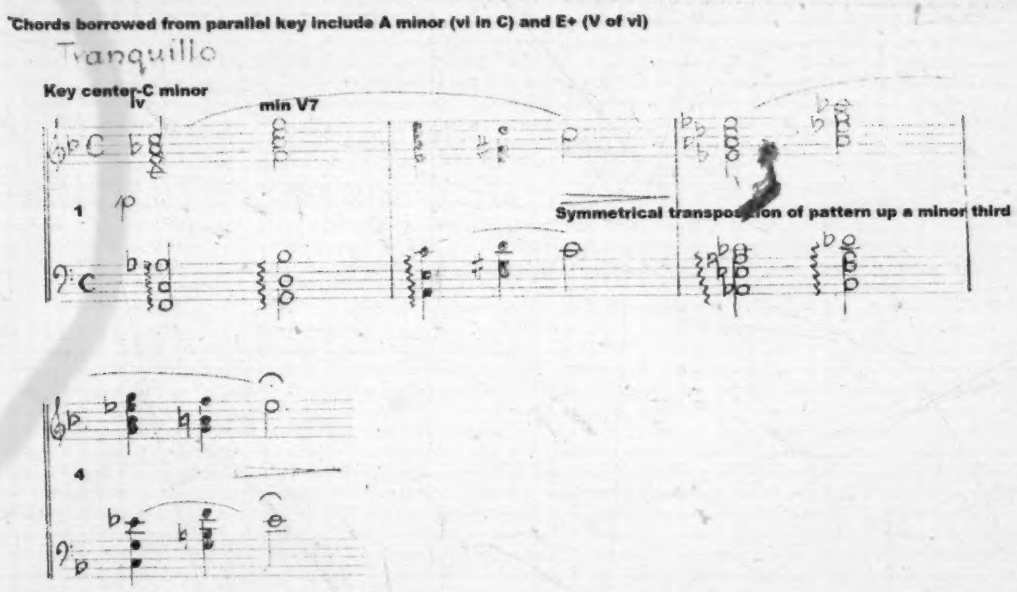


In addition, to enhance musical expression in *Threnody*, Nowowiejski provides various rhetorical gestures including numerous detailed and expressive markings referring to tempo changes as well as the manner of performance. Such markings include *Adagio con dolore, Moderato, il tempo poco a poco piu tranquillo, piu largo e molto espressivo, con disperanza un poco piu mosso.*[11]

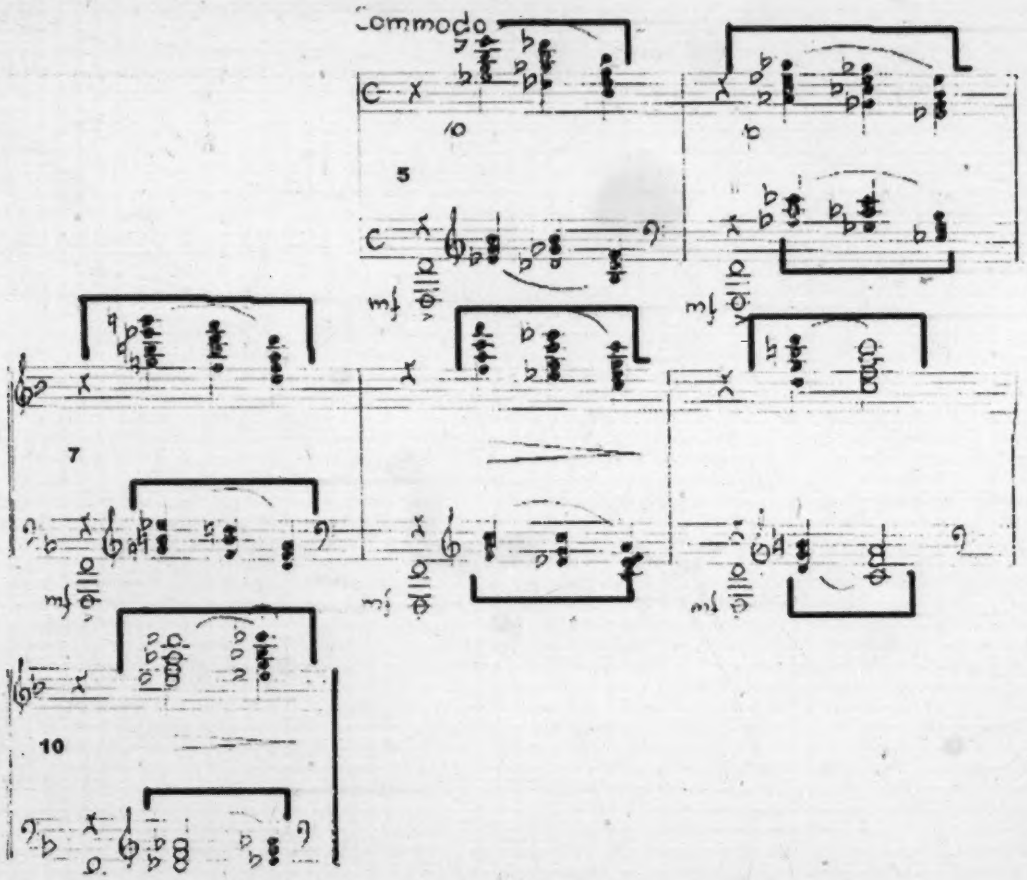
As has been previously mentioned, most of Nowowiejski's works from the second creative period are retrospective and eclectic. In addition to melodic or harmonic similarities with works of Chopin, Liszt and Wagner, two other miniatures, *Album Leaf* and Prelude, allude to styles of other composers as well–Debussy and Chopin, respectively. It should be noted, however, that these two pieces appear to be more progressive than other works of this period, indicating that Nowowiejski was starting to create something distinct and personal. Below is the opening section of *Album Leaf*, in which the composer uses the mixture of two parallel keys: C minor and C major. The chordal pattern is then symmetrically transposed up a minor third. In effect, we receive an interesting juxtaposition of sonorities. Further, we observe parallel chords in descending motion over pedal note F, which bring to mind the style of Claude Debussy's writing (Example 13). This fragment, however, can be perceived as Nowowiejski's personal evocation of contemplation.

Example 13. Opening of *Album Leaf*

a) mm. 1-4



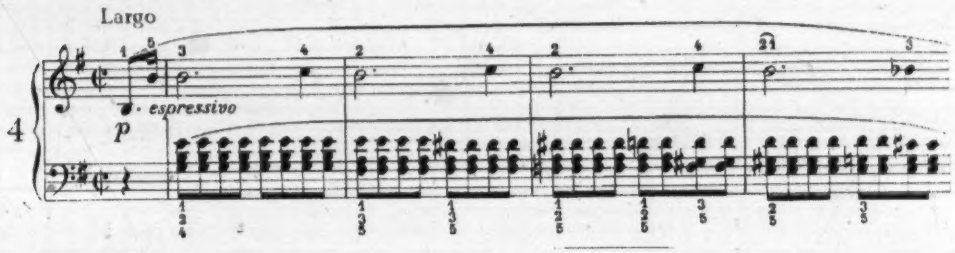
b) parallel successions of chords over pedal F



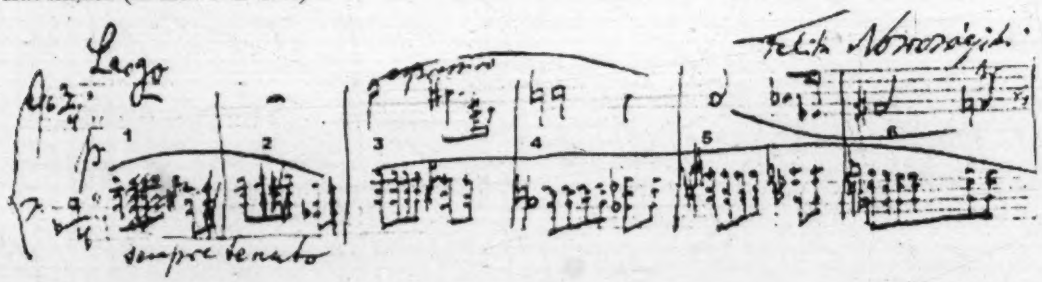
Another Nowowiejski piece, Prelude in D minor (1915), draws attention through its haunting quality and somber mood, maintained by chromatic slides in accompaniment, evoking the vocal *portamento*, and descending patterns in melody.[12]

Overall, in terms of melodic contour, formal design (single line provided with a chordal accompaniment), and tempo indication (*Largo*), this piece shares some features with Chopin's Prelude in E minor, op. 28, no. 4 (Example 14).

Example 14. Opening of Chopin's Prelude E minor and Nowowiejski's Prelude
a) Chopin's Prelude E minor op. 28, no. 4, mm. 1-4

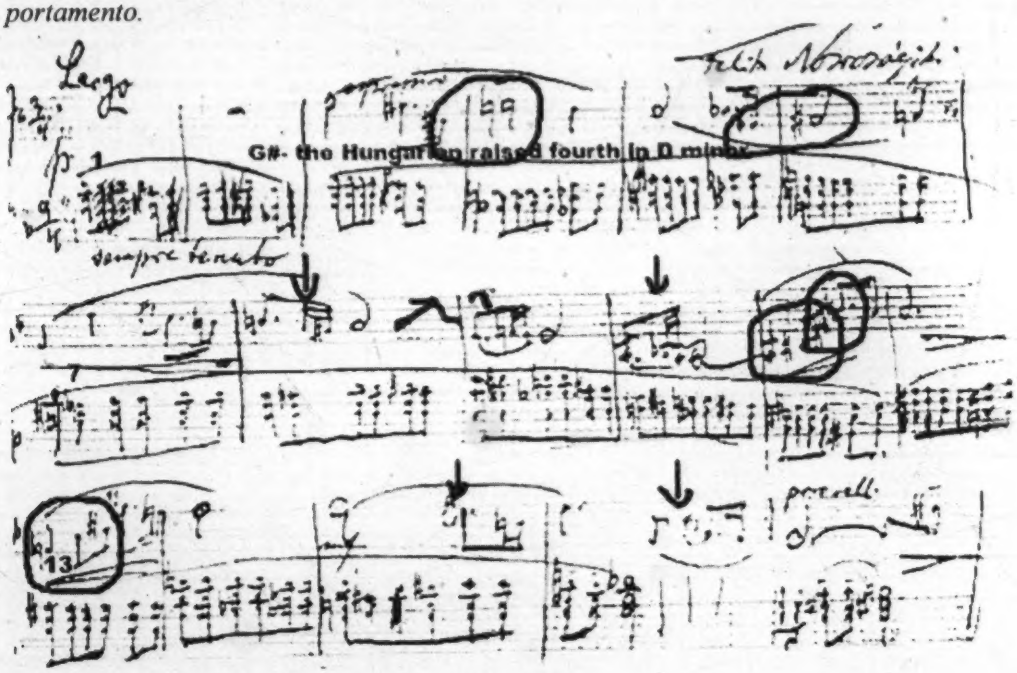


b) Nowowiejski's Prelude, mm. 1-6, first two measures display the following chords in their first inversions: D minor (F-A-D), C sharp minor (E-G#-C#), D minor (F-A-D), B flat minor (D flat-F-B flat)



Similarly to Chopin, Nowowiejski provides his prelude with a static lament-like melody; longer note values (half-notes) create a sensation of stillness and hopelessness while dotted rhythms contribute to the feeling of insistence. The distinct shape of the melody also owes much to Nowowiejski's frequent employment of the augmented second, the minor seconds, the tritone, and the minor seventh or broken augmented triads. Furthermore, we notice that certain notes in the melody imply vocal *portamento* (slide), which adds specific colour to the piece as well as contributing to its emotional content. The same effect is achieved in the left hand throughout the whole piece. In addition, we notice the so-called Hungarian element or "Gypsy scale" element, G# in D minor (raised fourth degree in a harmonic minor scale) (Example 15).

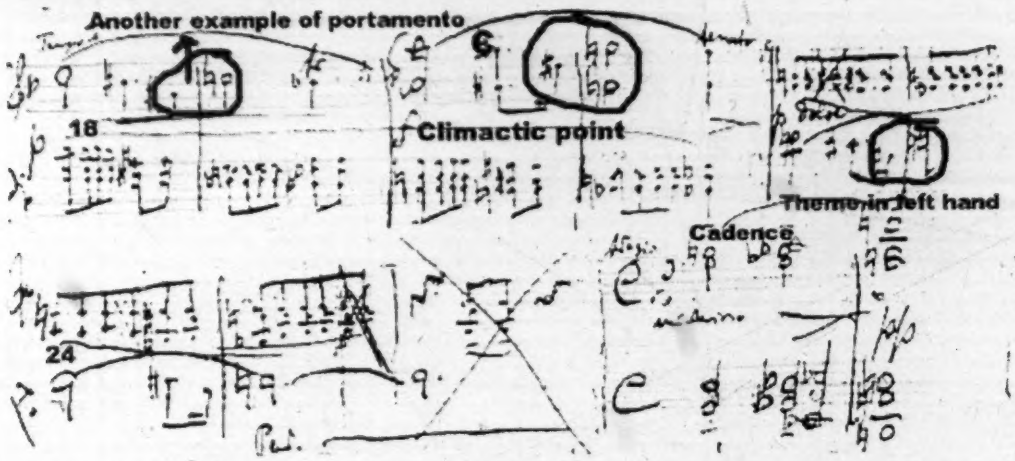
Example 15. Prelude, mm. 1-17. Circles indicate chosen instances of augmented intervals and augmented triads and the Hungarian element. Arrows indicate examples of *portamento.*



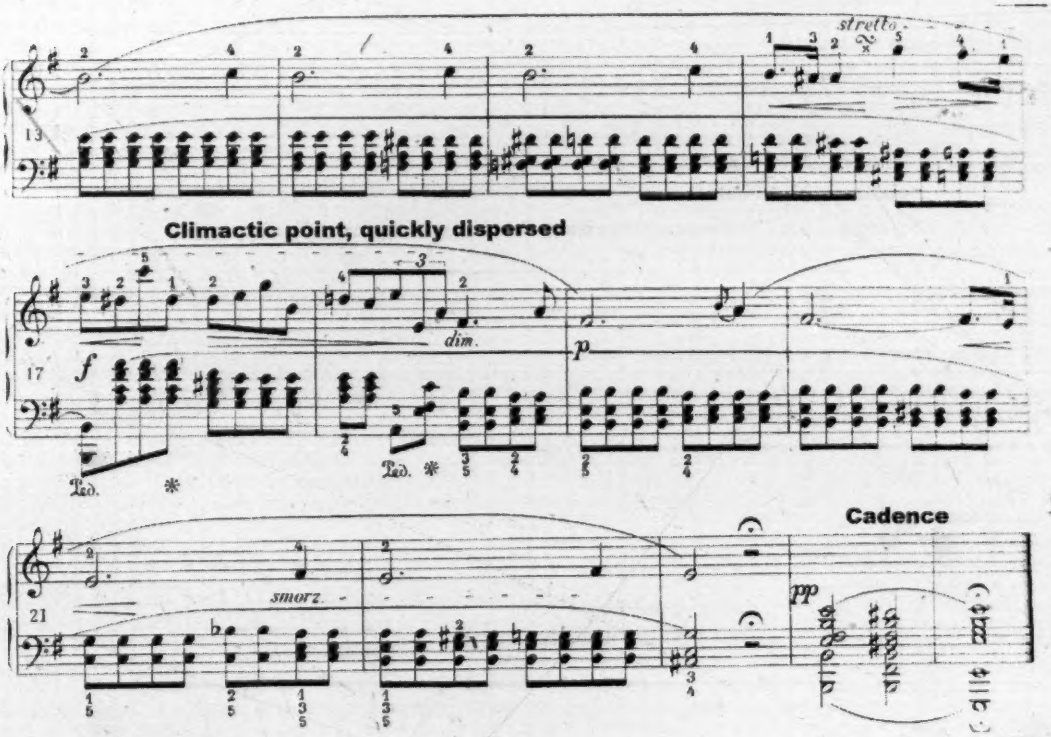
Regarding the formal structure, it is interesting how Nowowiejski structures dramatic points in his piece, and how well his narrative concept corresponds with Chopin's. The preludes of both pieces have two-measure climactic points, which in turn are quickly dispersed by a recollection of the main theme in the piano dynamics. In Nowowiejski's prelude the theme is recalled in the left hand (Example 16).

Example 16. The climactic points in Chopin's Prelude E minor and Nowowiejski's Prelude

a) Nowowiejski's Prelude, mm. 18-27



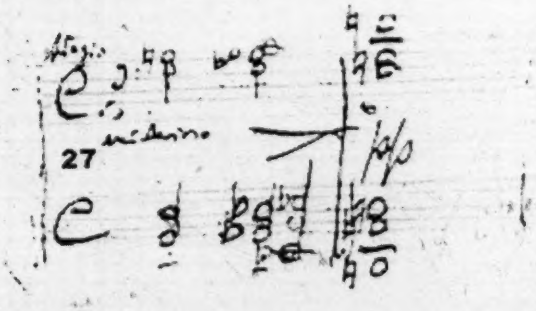
b) Chopin's Prelude E minor, mm. 13-25



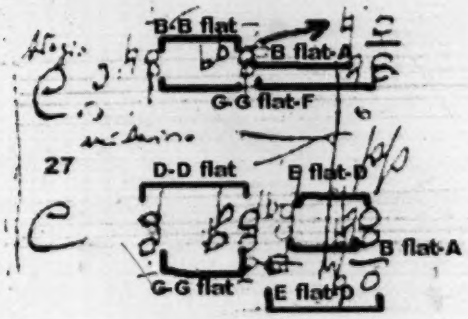
As seen in the above musical examples, both preludes end with three muffled chords. Nowowiejski's conclusion, however, is particularly striking. Its specific colour is achieved through using the sliding effect (Example 17).

Example 17. Final cadence of Nowowiejski's Prelude

a) Original score.



b) Score with annotation. Brackets indicate chromatic descents. Pitch C in m. 27 (second chord) progresses to D in the opposite direction and thus, it balances the voice leading in order to achieve tonic D minor in its complete form.



2.5. The Public Activity Period

The years of 1919 to 1935 constitute a large time gap between the second and fourth creative periods. During that period Nowowiejski was preoccupied with many artistic projects. The composer actively engaged in pedagogical and concert activities. He conducted the National Choir in Poznań, and also worked as a professor of organ and orchestral conductor in the Poznań Conservatory. In 1920, he gave numerous concerts in

the regions of Warmia and Powiśle and performed charity concerts in support of the annexation of these lands to Poland. In addition, he undertook a major project of writing numerous stage works, among them the opera *The Legend of the Baltic Sea*, ballets, opera-ballets, and numerous patriotic songs and scenic music for various sets of instruments.

Three short piano works, which could fall into the Public Activity Period, are rather incidental and do not seem to be significant in light of Nowowiejski's complete piano output. These include *March of General Dowbór-Muśnicki,* and *Dance* (1925) and *Borowiak: Kashubian Dance* between 1930 and 1931. Although the score of *March of General Dowbór-Muśnicki* does not indicate the date of composition, one can assume that Nowowiejski wrote it between 1918 and 1919, during the Greater Poland Uprising led by general Dowbór-Muśnicki. This march incorporates text, written directly under the melodic line implying that Nowowiejski considered it an arrangement of a patriotic song.

In regard to Dance, it is unclear if this piece was intended as a part of another major musical work or if it was simply a piano arrangement of the orchestral work. Although we cannot be certain, the mostly chordal setting of the dance, as well as the employment of tremolos in the left hand part within longer fragments, suggests the latter. The final piece of this period, *Borowiak: Kashubian Dance,* was originally composed as a part of Nowowiejski's comic opera *Kashubia.*

2.6. The Mature Period

The late 1930s and 1940s can be described as a period during which Nowowiejski found his personal voice as a composer. In this, the last creative period, he composed several piano works, which today can be viewed as his most representative. These works

reveal many Polish traces, however, their high artistic quality lies mostly in Nowowiejski's ability to reconcile the late romantic tradition with a more modernist spirit.

As explained in the first part of the essay, Nowowiejski had a heterogeneous and wide background both in his education and heritage. However, Polish traditions were strongly cultivated within his family.

Raised as a Prussian Pole, Nowowiejski fully discovered his Polish identity later in his life. Apparently, some patriotic feeling started to surface around 1900, during his studies in Berlin at the Stern Conservatory, and again later at the Königliche Akademie. When studying and working in Berlin, Nowowiejski mingled in local Polish circles and student associations, and was involved in activities in the Polish community (Ogrodziński 1978, 29), such as organizing numerous concerts and conducting several amateur choral ensembles. Nowowiejski's commitment to Poland was expressed both in his artistic activity and his compositions.

Poland served as leitmotif in many works of different genres including his oratorios, *Quo Vadis*, *Finding of the Holy Cross*, and his symphonic poem *Farewell to Ellenai*, which deal with universal themes of repentance, moral rebirth and suffering themes, which, for the Poles, had symbolic meaning associated with the rebirth of the nation (Dankowska 2003, 201-202).

At the same time, Nowowiejski expressed his patriotism by taking inspiration from Slavonic myths and legends and Polish folklore, thus trying to show that the Polish nation could be proud of its heritage. This is evident in the opera *The Legend of the Baltic Sea*, stage music *Folk Sketches*, and the ballet *Turves*.

In "Charakterystyka spuścizny rękopiśmiennej Feliksa Nowowiejskiego" (Characteristics of the manuscript output of Feliks Nowowiejski), Kazimierz and Feliks Maria Nowowiejski point out that the folk element was present in all creative periods (Nowowiejski and Nowowiejski 1959, 227). For example, they state that one of the main themes from *Folk Sketches* is attributed to Nowowiejski's mother Katarzyna who often sang folk songs at home. They also point out the Nowowiejski was inspired by the folklore of the regions of Warmia and Kujawy in this work (Nowowiejski and Nowowiejski 1959, 230). In his ballet *Tatras* Nowowiejski stylized the folklore of Podhale, the region of southern Poland.

Nowowiejski's growing interest in the Slavonic, and especially Polish culture was stimulated by Antonn Dvořak, who not only admitted Nowowiejski into his circle of students, but also introduced him to the idea of writing music according to the character of the Slavonic race (Boehm 1968, 29).

The task of finding national traits in Nowowiejski's piano works is challenging and fascinating. The writer's recent performing experiences show that there is growing interest in Nowowiejski's music from non-Slavic audiences. In addition, these listeners often notice the exotic quality and specifically Polish nature of Nowowiejski's music. On the other hand, listeners who are acquainted with Nowowiejski's biography are aware of the fact that Nowowiejski was both a cosmopolitan and patriot. Therefore, one can state that generalizations concerning the Polish nature of Nowowiejski's music are difficult to address, because, although his music often displays a specific Polish character, his writing, nonetheless, exhibits an organic unity of various native and universal elements. In addition, one should consider the fact that the issue regarding national style in Polish

music has not been fully acknowledged. Anna Czekanowska, the author of *Polish Folk Music: Slavonic Heritage–Polish Tradition–Contemporary Trends*, supports this view on Polish music with the following words:

> Two factors seem to present the main difficulty: the historical changeability of evaluations and feelings in the field, and the strong connection between Polish musical culture and changes in the music and musical culture of Europe and the world. As a result, Polish music has never developed a set of very individual or specific features as in the case of isolated cultures. (Czekanowska 1990, 105)

According to Czekanowska, it is much easier to elaborate on certain stylistic phenomena than to define criteria of national style in an abstract way. Czekanowska writes of current attempts to define national identity in Polish music by indicating musical features determined by the character of Polish language. These features can be defined as patterns of accentuation, melodic and rhythmic motifs or dance and tonal patterns in folk music, or some expressive qualities, and finally, behavioural patterns transmitted by rhythmic and agogic means (Czekanowska 1990, 106).

Czekanowska also mentions two main factors which prove to be the best solutions of national stylization in Polish music: specific expressions and rhythms, and their correspondence with human reactions, as in the emotional sense through identification (Czekanowska 1990, 106). These two factors help to define national elements in most of Nowowiejski's late works. The abovementioned "specific expressions and rhythms" relate to certain formal procedures such as employment of choreographic patterns of Polish dances and utilization of melodic gestures evoking a certain mood such as nostalgia. These elements can have an emotional impact on an individual and enhance the process of understanding the spirit of Polish music even though some elements such as

the so-called "Hungarian element"–the raised fourth in minor scale, raised fourth in major, bagpipe drones and modes–are found in folk music of many European countries.

The following works fall into Nowowiejski's last creative period: five mazurkas, op. 20, no. 5 (F sharp minor, A minor, D minor, A minor, E minor) (1935–1936); three Polish dances op. 20, no. 5, (1935–1936); Prelude in A minor (1937), and a suite in three movements *Slavonic Pictures*, op. 58 (1939–1941). One more work, Gavotte (1937) falls into this period. This piece is a piano arrangement of dances from Nowowiejski's ballet *Tatras.*[13]

The national component in Nowowiejski's piano works can be perceived from two views. For example, we notice that Nowowiejski's mazurkas, Polish dances, and two movements of the suite *Slavonic Pictures* display the direct influence of Polish folk music with characteristic rhythms and emulation of certain choreographic patterns; they also feature numerous melodic gestures involving raised fourth degree in major or minor. Furthermore, some of them bear programmatic titles suggesting a particular image associated with the history and genesis of the Polish nation.

These works represent the modern and sophisticated stylization of Polish folk elements. Their musical language reveals strong influences of German post-romanticism and impressionism. For instance, German post-romanticism is incorporated through extensive chromaticism. This element, which contributes to the overall sense of tonal ambiguity and also affects the melody, often weaves through Nowowiejski's pieces without arriving at a clear cadential point. Similarly to the previously discussed works of the Eclectic Period, the texture involves multiple layers of melodic lines and full chords.

The common feature of all works of this period is Nowowiejski's frequent tendency to construct phrases by means of symmetrical combination of motifs–moving them up or down by the same interval, such as a minor second. This procedure is further extended into a series of perfect fourths, perfect fifths and triads set in parallel motion. Parallelisms permeate Nowowiejski's late works and they indicate his interest in impressionism. This is especially evident when one considers Nowowiejski's use of other elements commonly ascribed to this musical trend: the use of the whole-tone scale and application of colouristic figurations, or, the presence of chords built from the interval of a perfect fourth and perfect fifth.

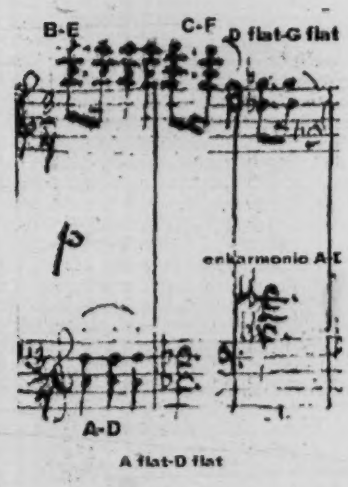
On the other hand, the previously mentioned works focus on the rhythmic patterns and melodic gestures typical of Polish national dances.

Nowowiejski's Mazurka no. 2 is an excellent example of these features. In the opening measure Nowowiejski introduces two perfect fourths, which are set an octave apart: A-D on the left hand and B-E on the right hand. In the following measure, the left hand moves by a semitone down from A-D to A flat-D flat. The right hand goes in the opposite direction to C-F (Example 18). Then, in measure 3, it proceeds to D flat-G flat while the left hand settles on B double flat and E double flat, which can be enharmonically spelled as A-D. Once again, this shifting of intervals or chords up or down by a minor/major second, or the building of sonorities upon the juxtaposition of chords or intervals by the major/minor second is typical of Nowowiejski's late writing.

In addition we notice that Nowowiejski usually takes up a short melody (or motive) and repeats it many times throughout his piece. As a result, melodic phrases do not develop into longer lines but rather resemble Polish folk melodies, which usually

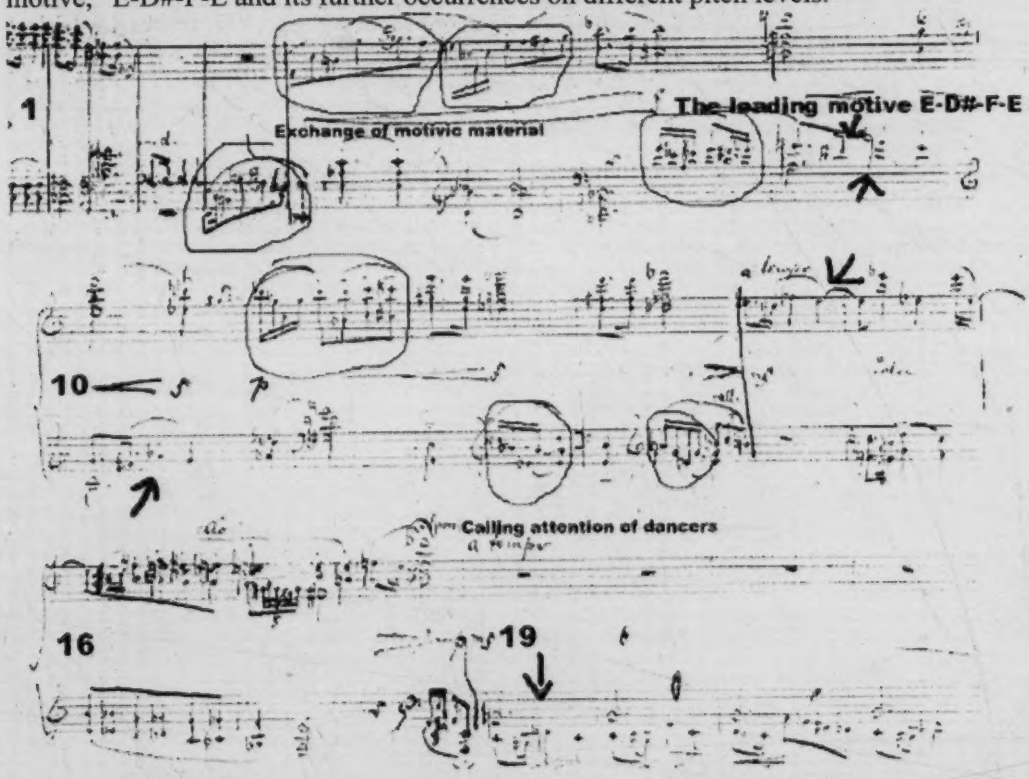
remain short and are highly repetitive. As can be seen in Example 19, a motive which first takes the form of a succession of E-D#-F-E (minor second, diminished third, minor second) is presented several times on different pitch levels in the introduction. Later on, it appears in the following parts of the dance.

Example 18. Opening measures of Mazurka no. 2, mm. 1-3



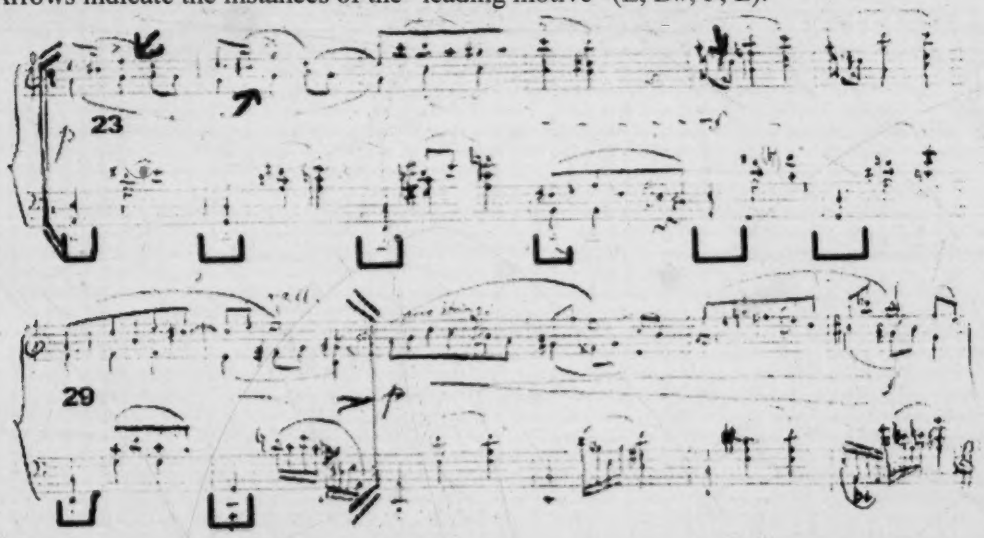
When looking at the introduction to this mazurka, we also notice that Nowowiejski establishes a dialog between two hands thus creating an effect of improvisatory exchange of melodic material in the folk ensemble (Example 19). The introduction ends with a characteristic Polish folk music gesture implying an invitation to the dancers. This gesture encompasses dominant drones (B-E) and the leading motive E-D#-F-E, It is also marked *a tempo*, thus suggesting the proper setting of the following dance.

Example 19. Mazurka no. 2, mm. 1-22. Circles indicate melodic figures having the same intervallic structure and being exchanged between hands. Arrows indicate the "leading motive," E-D#-F-E and its further occurrences on different pitch levels.



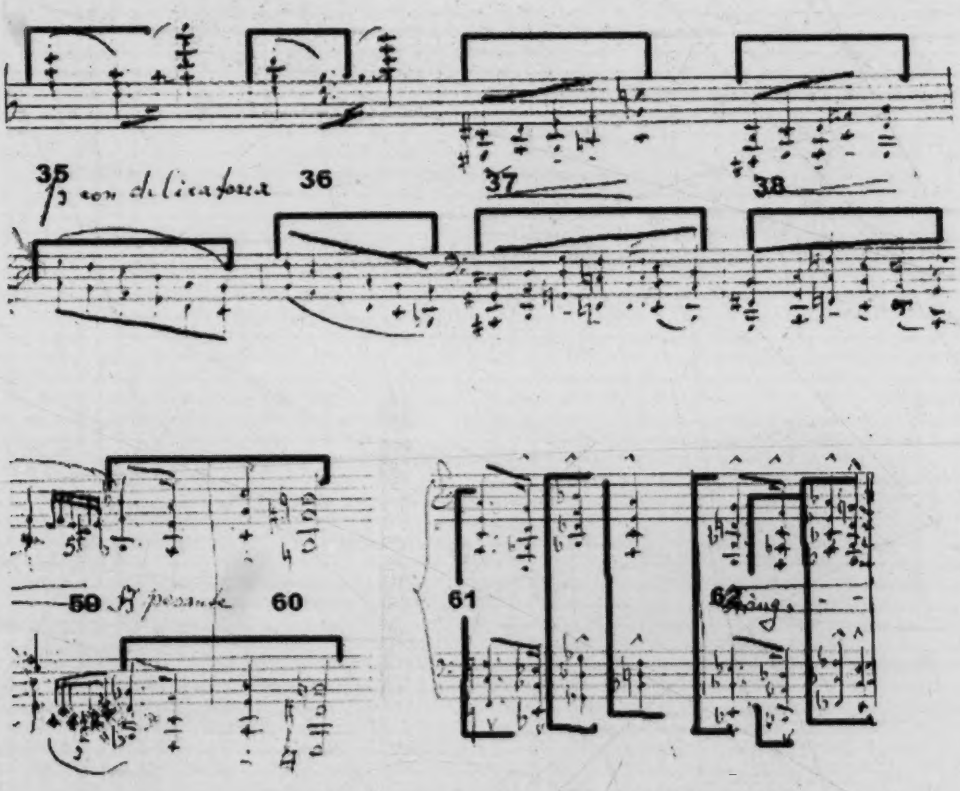
The following dance–starting at measure 23–introduces a folk-like melody using the E-D#-F-E motive and its chromatic extension to E-D#-G-E over drone accompaniments A-E, G-D, F-C, B-F#, A-E, G-D, F-C, C-G, which descend in parallel motion. These drones, associated with eastern-European as well as Polish folk music, can be perceived as an imitation of the *basetla* (Polish string instrument) or bagpipes (Example 20).

Example 20. Mazurka no. 2, mm. 23-34. Brackets indicate parallel motion of fifths. Arrows indicate the instances of the "leading motive" (E, D#, F, E).



There are more instances of parallel motion in Nowowiejski's mazurka (Example 21). These occur in successions of triads, intervals, a series of chords built from the interval of fourth and fifth (mm. 35-38, 59-62), and also the seventh chords.

Example 21. Instances of parallel motion in Mazurka no. 2, mm. 35-38, mm. 59-62



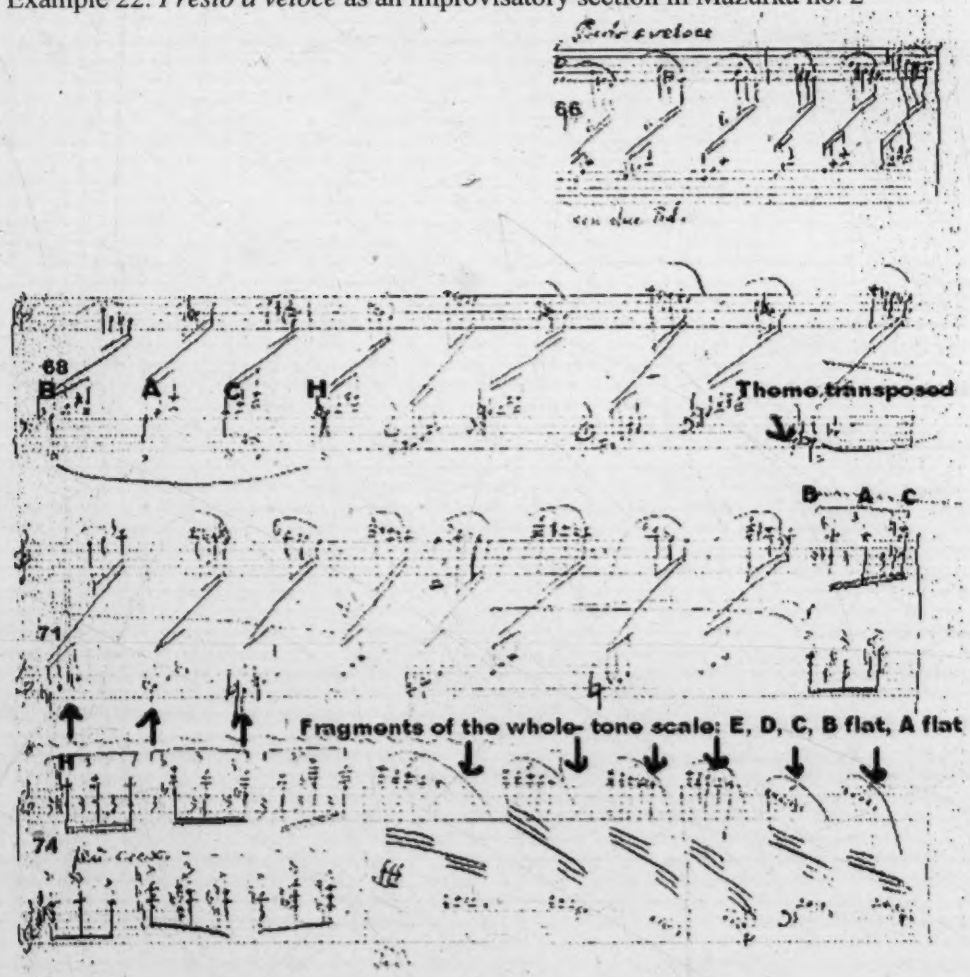
While in Western music parallelisms are commonly associated with impressionism, in Nowowiejski's case they imply the rough, the rustic and the unpolished–typical qualities of Polish folk music.

The contrasting section of the mazurka, *Presto e veloce* is an excellent illustration of how Nowowiejski incorporated an improvisatory element to his music. The most interesting feature of *Presto a veloce* section is Nowowiejski's insertion of the B-A-C-H (Example 22). Furthermore, *Presto a veloce* section shows Nowowiejski's particular focus on the sound colour as the figurative patterns (sixteenth note sextuplets) are divided between two hands, and are also being spread over different registers of the piano. The performer is expected to use both the damper and the soft pedals, and to create "waves of

sound" by the careful shaping of figurative groups and by observing all changes of dynamics. From this perspective, especially if we notice the presence of a fragment of the whole tone scale, this particular fragment of Nowowiejski's Mazurka sounds impressionistic.

Considering the abovementioned characteristics of *Presto e veloce* section and the presence of the B-A-C-H theme we can state that this section turns to be a short, "impressionistic" variation on this theme.

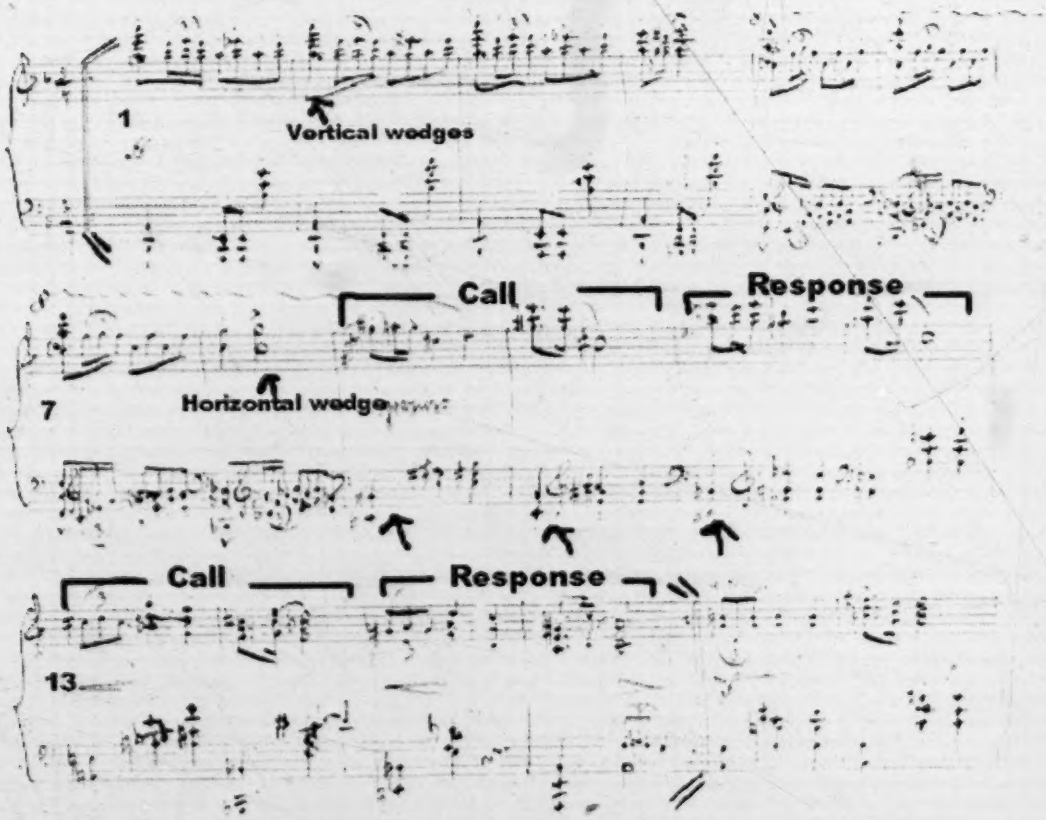
Example 22. *Presto a veloce* as an improvisatory section in Mazurka no. 2



The next discussed example Mazurka no. 3 in D minor, is the liveliest dance in the entire set of op. 20, no. 5; it draws attention through its high rhythmic and dynamic energy. Mazurka no. 3 is a fast and loud dance with numerous instances of stamping and jumping gestures. Nowowiejski's detailed performing instructions, *con fuoco, marcato,* and *risoluto,* encourage the performer to focus on the peasant-like quality of this dance. To indicate the dance gestures, the composer uses two types of accents indicated by wedges; a vertical wedge implies a very short attack (from the keys) and emulates "jump," while the horizontal wedge implies an accent played into the keys, and

designates "stamp." Similarly to Mazurka no. 2, this piece portrays the legacy of folk traditions as well. For example, Nowowiejski constantly preserves short phrasing patterns of four measures, ending on an accented half-note. In addition, he often designs melody in the call and response patterns, which can be recognized through different harmonization such as key shifts by a minor second (mm. 9-12, from E to E flat, and mm. 13-16, from A to B flat, followed by a cadence E-A minor) (Example 23).

Example 23. Instances of Nowowiejski's incorporation of folk practices into his mazurka



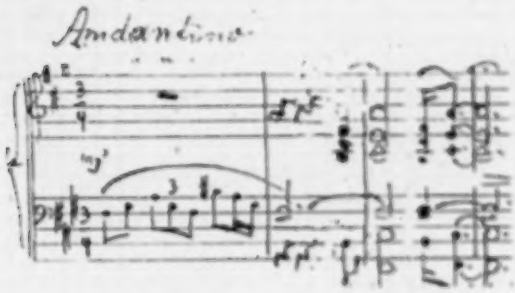
The next dance, which could serve as a good musical example of Polish influence is Polish Dance no. 3 (1935–1936); it bears a subtitle *Alla polacca.* It represents the *kujawiak*, the slowest Polish national dance in triple meter, so entitled as it originated in the Kujawy region, the central part of Poland on the Mazovian plains. The dance has a

ternary outline with a faster section in the middle; it leads, however, to a final accelerando at the end of the third segment.

Traditionally, the kujawiak is danced by couples in a circle, either in a flowing walk with the dancers turning to one another and then leaning away, or in a revolving pattern with hands either free or clasped. Kujawiak melodies do not usually end on the tonic, leaving listeners in suspense. They also feature "plaintively sounding" minor thirds, which give a sorrowful quality to the music. The kujawiaks also often have an introductory pattern which is supposed to invite the dancers and to establish the exact tempo of the following dance. The general outline of Nowowiejski's Polish Dance no. 3 proves to be an extended version of the outline of the folk kujawiak since, according to folk practice, kujawiaks had initially been arranged in sequences of three dances of increasing speed. These cyclical arrangements, however, were abandoned when the dance itself grew in size and began to feature segments in various tempi, including the final accelerando, which created room for virtuosic displays. Nowowiejski's dance has four sections: two slower and of stately character (*allegretto*), and two faster (*più mosso, con moto*), in which constantly running eighth-notes resemble running steps of the kujawiak with rotations of couples shifting around a large circle of the dance space. These sections feature additional segments, contrasted in tempo and mood.

Nowowiejski's dance is preceded by a short, four-measure introduction, interpreted as an invitation to dance and sing, with the melody featuring an augmented second–B# as raised fourth step of F sharp minor scale (Example 24).

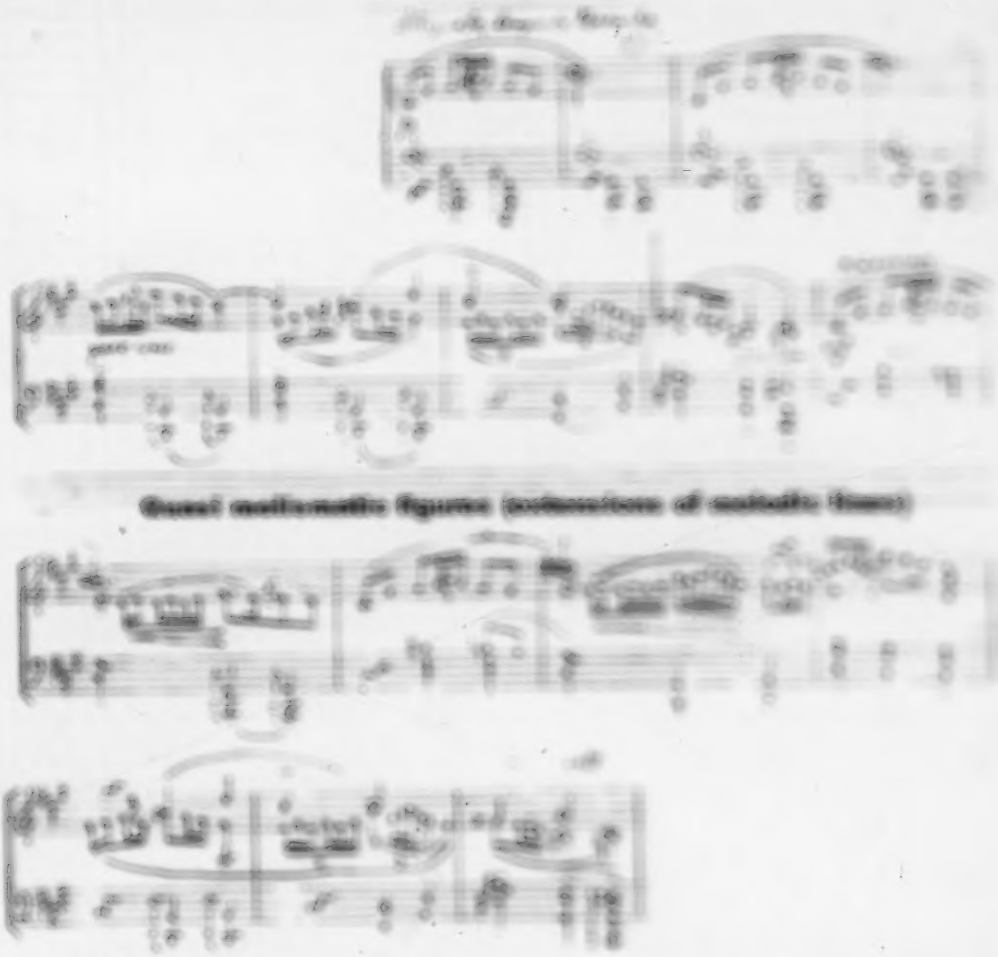
Example 24. Polish Dance no. 3, mm. 1-4



From the listener's perspective, the B#-A creates an effect of a "plaintively sounding minor third," which is typically associated with kujawiak melodies.

According to Polish scholar Maja Trochimczyk in her essay "Kujawiak," in the folk kujawiak practice the performers often extend or, less frequently, shorten whole measures of the melody and as a result, a folk version of the flexible tempo rubato emerges (Trochimczyk 2000). Especially in mm. 5-20 of Nowowiejski's Polish Dance no. 3 we can see how the composer applied the kujawiak performance practice. The melodies are extended in a lower voice by quasi-melismatic figures (groups of five or six notes, which originally could be sung to one syllable of a text). The melodic phrases and their extensions can be perceived as a two-voice interaction between a singer and instrumentalist or between two instrumentalists (Example 25).

Example 23. Polish Dance no. 3, mm. 5-20

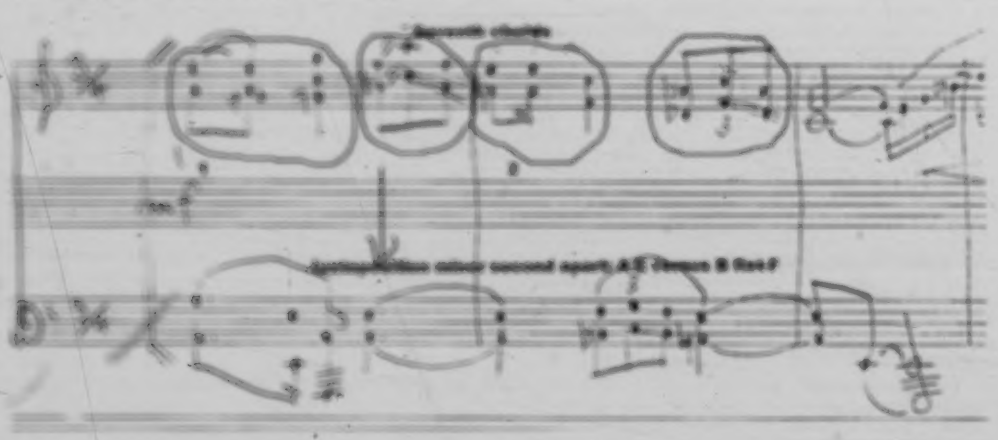


Similarly to other dances belonging to Nowowiejski's op. 30, no. 3, we notice drone-like accompaniments characteristic of Polish music. They are present continually throughout the piece occasionally "coloured" by chromatic descents such as C-B to D-A (the left hand in the above example).

Nowowiejski's next work, Polish in A minor, not only draws attention through its specific harmonic colour but also alludes to the mazurka. The opening of this piece can be perceived in two ways. We first notice parallel fifths in the following order of the right hand: A-E, C-G, B flat-F, D flat-A flat, B $\overline{\text{flat}}$-F, A-E, F-C. These consecutive fifths

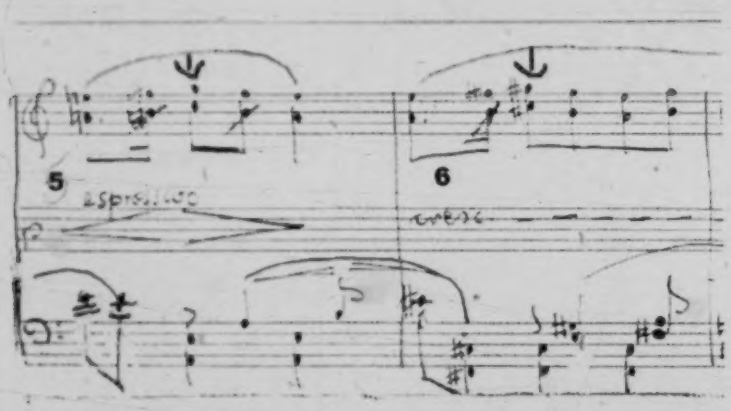
however, used for exotic, folk-like, or archaic effect, can be perceived as arpeggiations of the following seventh chords: A-C-E-G, B flat-D flat, F-A flat, F-A-C-E, D flat-F-A flat-C. Furthermore, typical of his last creative period, Nowowiejski is fond of juxtaposing sonorities separated by the minor second. For example, the B flat-F in the right hand is set against A-E in the left hand (Example 26).

Example 26. Prelude mm. 1-2, circles indicate arpeggiations of the seventh chords



Such juxtaposition can also occur on the melodic (horizontal) level. For example, in mm. 5-6, Nowowiejski extends the melodic contour by replacing the fifth C-G with C#-G# (Example 27).

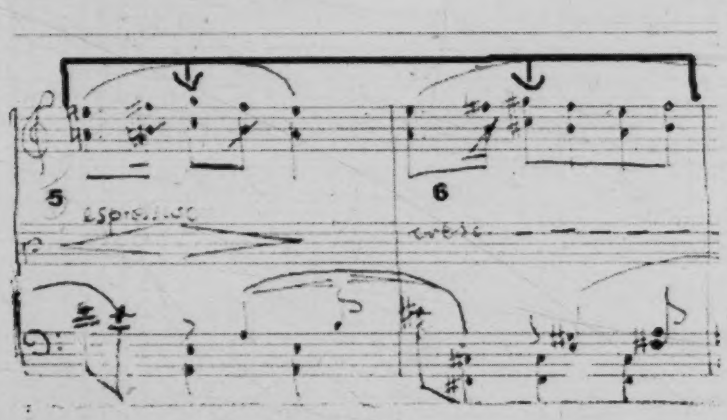
Example 27. Prelude mm. 5-6, chromatic extension of melodic line



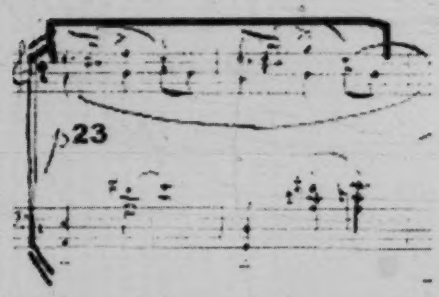
In addition, as can be seen in the above example, Nowowiejski provides an instance of the mazurka rhythm. It is also interesting that somehow, the rising and falling melodic figure in the top melodic voice in the right hand segment resembles the "leading motive" of Mazurka no. 2 in A minor (Example 28).

Example 28. Similarity in melodic contour in two of Nowowiejski's pieces

a) Prelude, mm. 5-6

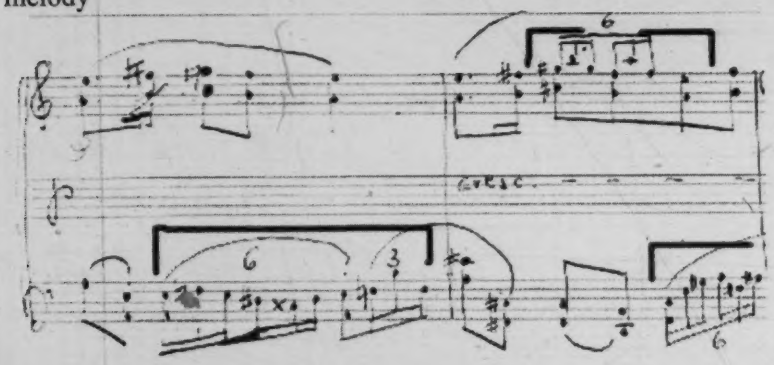


b) Mazurka no. 2, mm. 23-24



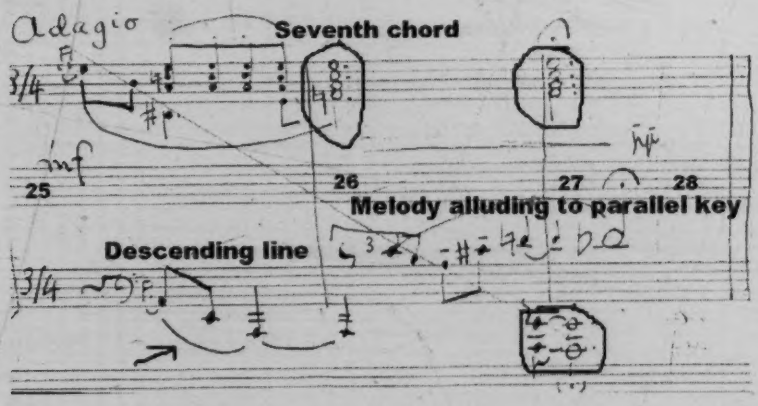
Furthermore, in Prelude, Nowowiejski elaborates parts of his melodies, as well as their accompaniments, by using figurative groups (sixteenth-note and thirty-second sextuplets or triplets). These groups emulate melismatic gestures (Example 29).

Example 29. Prelude mm. 9-10. Brackets indicate quasi melismatic elaborations of the melody



Another interesting element of Nowowiejski's Prelude can be found at its conclusion. The F-A-C-E seventh chord, which occurred in the opening of the piece in an arpeggiated form, is now presented in solid form against drone A-E and a fragment of melody, which alludes to the parallel key (A major, with C sharp being enharmonically spelled as D flat) (Example 30).

Example 30. Final measures of Prelude mm. 25-28



Nowowiejski's last piano work, the suite *Slavonic Pictures*, op. 58 (1941), is his most elaborate and technically demanding piece. It shows many folk influences through the incorporation of choreographic elements such as a mazurka rhythm, accentuation emulating stamping, and melodic features involving a raised fourth degree and drones. In

general, Nowowiejski's suite evokes sentiment for the Slavonic race and culture. This piece expresses the composer's attempts to understand the mystery of the origins of the Polish nation and Polish culture, and also to explore the Poles' pre-Slavic roots (Nowowiejski 1971, 147). That is why Nowowiejski chose themes of a pagan temple on an island in the Baltic Sea ("Temple in Arkona"), the Slavic pagan goddess Łada ("A Ceremony in Commemoration of Łada"), and the picture of Cracow, Poland's first capital and cultural heart ("Poetry of the Old Cracow").

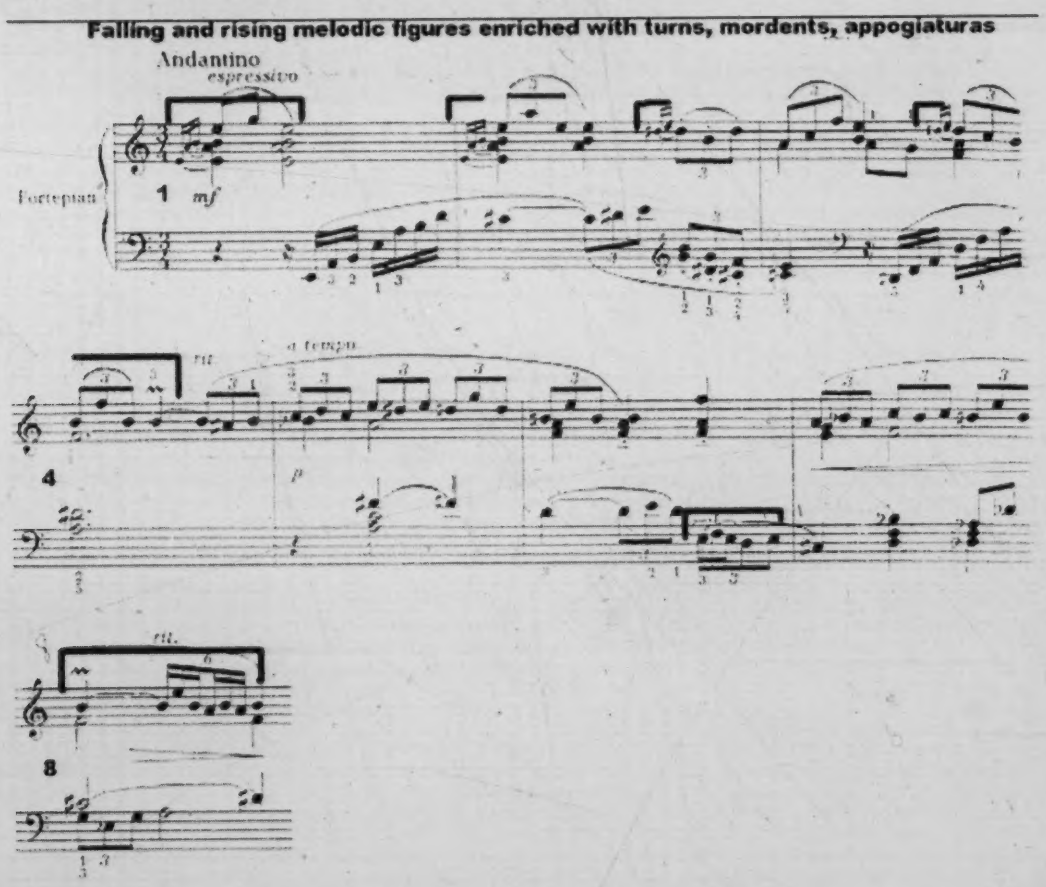
Nowowiejski composed his suite at approximately the same time he wrote his Piano Concerto in D minor *Slavonic*, op. 60. The suite was thematically drawn from fragments of the piano concerto (Nowowiejski 1971, 160). For example, one of the movements of Nowowiejski's suite, "Poetry of the Old Cracow," is based on material very similar to the second movement of this concerto. In addition, it shares melodic material with the previously discussed Mazurka no. 2 in A minor, op. 20, no. 5.

Nowowiejski's suite consists of three movements.[14] In the suite, programmatic titles play an important role in the process of defining its national character. According to the information from Nowowiejski's son Kazimierz, "Poetry of the Old Cracow" evokes a story of old-time Polish kings who would watch street performances of *rybałci* (Polish troubadours) through the small windows of Wawel Castle. "Temple in Arkona" is a musical tribute to the great past of the Slavonic race. It pictures a pagan temple on the Rugia island on the Baltic Sea, the place where Slavs' ancestors lived and cultivated their customs.[15] "A Ceremony in Commemoration of Łada" is a joyful dance celebration of a Slavic pagan goddess of youth and spring (Nowowiejski 1971, 147).

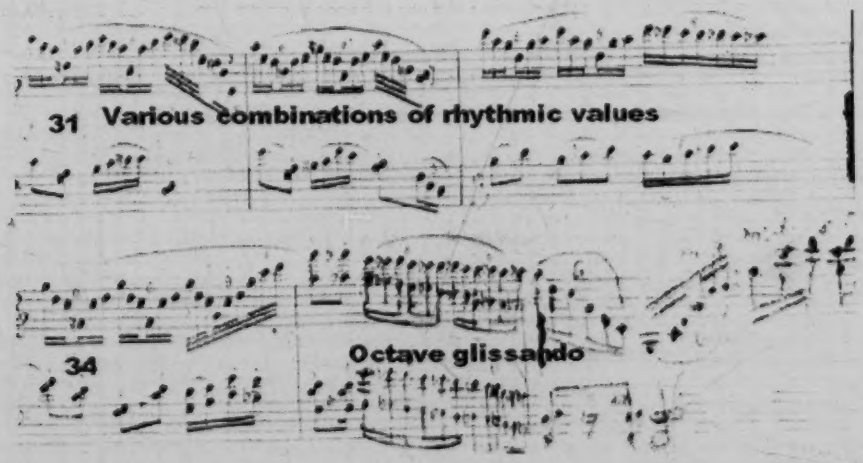
Among all movements of the suite, "A Ceremony in Commemoration of Łada" more readily attracts the listener through its high rhythmic energy and improvisatory spirit. It is a robust and ecstatic dance in 3/4 with syncopated rhythms, strong accents, staccato chords, virtuosic passages and glissandos. Formal design of the piece is symmetrical–ABCA1B1. The faster dance episodes (B, B1) provide significant contrast in terms of character and melodic material with slower sections (A, A1, C).

The prominent element of Nowowiejski's late writing–the practice of elaborating melodic lines by various ornaments–is more prominent in this piece than his other works. In slow sections, Nowowiejski constantly enriches the melody with mordents, trills, and quasi-melismatic figures (elaborations of the main note by neighbouring notes). Rhythmically, he often combines regular with irregular groupings of notes, such as triplets, sextuplets, quintuplets, septuplets, or groups consisting of a triplet followed by two equal note values. In effect, melodic lines emulate folk-like, improvisatory gestures. These elements also appear in the dance sections (Example 31).

Example 31. Opening section of "A Ceremony in Commemoration of Łada," two instances of melodic elaborations
a) mm. 1-8 (melody enriched with mordents, appoggiaturas)



b) mm. 31-36 (improvisatory gestures based on different groupings of notes)

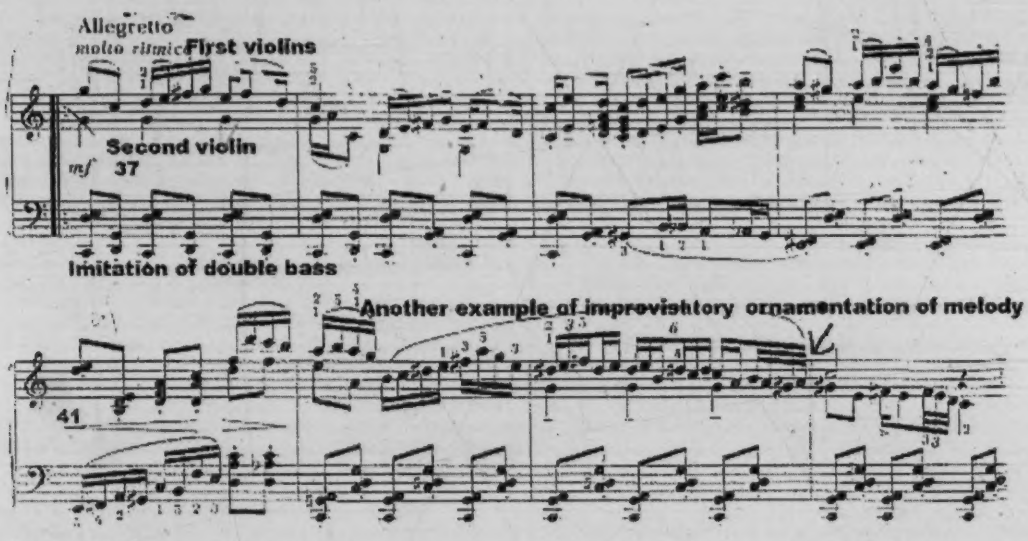


The formal setting of dance sections of this piece clearly resembles an instrumental folk ensemble. It suggests that most likely, when writing this movement of his suite, Nowowiejski was inspired by the folklore of *Małopolska* (Little Poland), particularly, the region of Podhale located in the Tatra Mountains of southern Poland. As Anna Czekanowska's book *Polish Folk Music: Slavonic Heritage–Polish Tradition–Contemporary Trends* points out,

> The accompaniment by the second violin–often performed by two violinists–and the double bass maintains the basic pulse, while the rhythmically-mobile upper voice fluctuates between the more lively and the more sedate movements of the cycle. The general idea depends to a certain extent on the invention of the first violinist and on his concept of the traditional pattern; he is able to accept and to re-examine, demonstrating his own power and sense of identity, which help him to resist a standard routine performance. Nevertheless, the basic role is to produce harmonic effects by means of vertically projected chords which function as pillars or blocks of sound, but which at the same time are shaped by the development of the melody. Indeed, the general concept of harmonic sequence combined with that of direction (rising or falling) of melodies, defined as *nuta*, plays a decisive role in the identity of the style. (Czekanowska 1990, 87)

Below is an example from "A Ceremony in Commemoration of Łada," which illustrates the above description (Example 32).

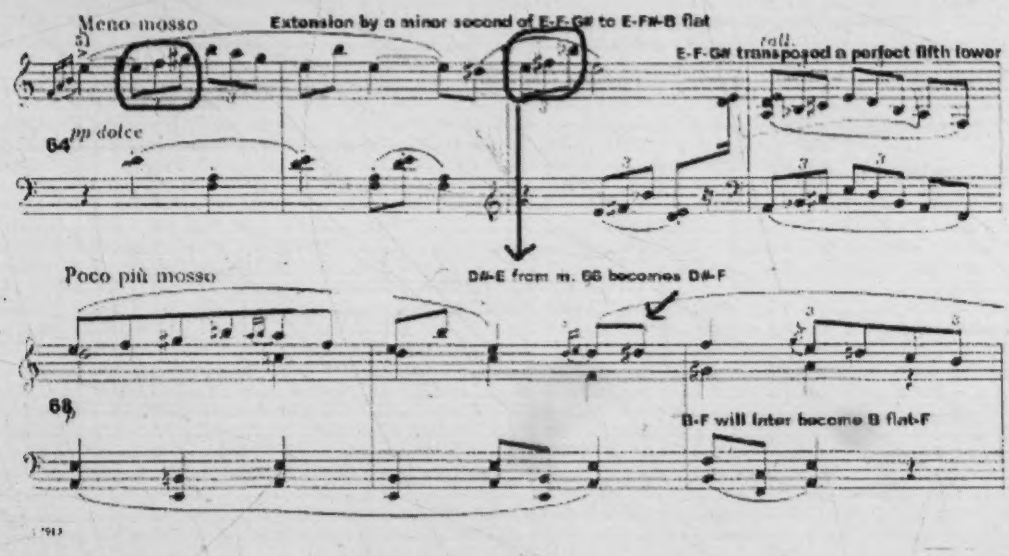
Example 32. Opening of the dance section of "A Ceremony in Commemoration of Łada," Nowowiejski's musical illustration of a folk ensemble



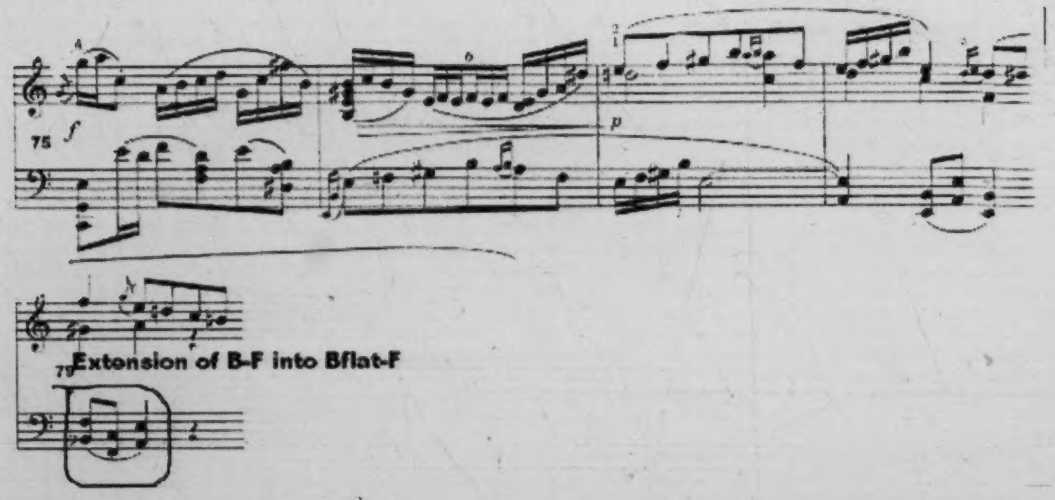
As explained earlier in this chapter, chromaticism in Nowowiejski's late piano works, including suite *Slavonic Pictures*, serves as a tool to convey certain emotions and moods associated with the spirit of Polish music. The previously discussed examples, Mazurka no. 2, and Prelude, provided instances of the effect of chromaticism on the melodic contour, and how it influences the vertical setting of both hand parts. In regard to the suite, and particularly "A Ceremony in Commemoration of Łada," there are instances where Nowowiejski's lyrical sections feature a longing and nostalgic melody with a predominant interval of the augmented second. The melody acquires new, "exotic" colour with every instance of the chromatic extension of melodic cells or their transposition. The same effect is achieved in vertical harmonies, such as the drones in the left hand part and the replacement of B-F by B flat-F in m. 70 and m. 79 (Example 33).

Example 33. "A Ceremony in Commemoration of Łada," circles indicate melodic cells containing the augmented second and their extensions as well as extension of B-F to B flat-F (tritone becoming perfect fifth).

a) mm. 64-70



b) mm. 75-79



The musical examples in this section show the most typical features of Feliks Nowowiejski's musical language of the last creative period. As explained earlier in this chapter, the national or patriotic implications remain strong in Nowowiejski's output. On

the other hand, these works should be viewed from the broader, cosmopolitan perspective. In short, Nowowiejski's broad compositional knowledge and openness to many cultural trends did not negate his national orientation. On the contrary, it enriched the composer's musical personality and helped him to express himself more sincerely.

Chapter 3. Conclusions

It is unfortunate that there are so few propagators of the music of Feliks Nowowiejski. Kazimierz Nowowiejski and his younger brother Jan, who has not been previously mentioned in this paper, performed their father's works extensively in the 1960s and 1970s.

One must acknowledge, however, the efforts of other writers and performers who recognized the value of, and contributed to the public awareness and reassessment of the works of Feliks Nowowiejski. Dr. Jan Boehm (1968) wrote many articles and a comprehensive biography *Feliks Nowowiejski–zarys biograficzny* (Feliks Nowowiejski–a biographical outline). From 1983 to 1985 Boehm was also chief editor of a series devoted to this composer: *Feliks Nowowiejski–w setną rocznicę urodzin* (Feliks Nowowiejski–in the 100th anniversary of birth). Boehm was also actively engaged in the creation of the Museum of Feliks Nowowiejski, in Barczewo, the composer's place of birth. Furthermore, pianist Aleksandra Utrecht contributed a premiere performance of Nowowiejski's D minor Piano Concerto with the Olsztyn Philharmony on February 25, 1963. German organist Rudolf Inning recorded the nine organ symphonies for the MDG label. Polish organist Jerzy Erdmann recorded Organ Symphonies nos. 2, 3 and 5, as well as *Christmas in the Ancient Virgin Mary Church of Cracow*, op. 31, no. 3

The composer's name is by no means forgotten in his home country. The building which houses the Olsztyn Philharmony and the Academy of Music in Bydgoszcz bear Nowowiejski's name. Also, growing interest in the composer's choral music has led to the establishment, in 2001, of the International Feliks Nowowiejski Choral Music

Festival in Barczewo. The Feliks Nowowiejski society in Poznań established the International Organ Competition, which currently enjoys a broad reputation and continues to attract young performers from all over the world mostly through introducing them to Nowowiejski's works.

It appears then, that the interest in Feliks Nowowiejski's music has not completely disappeared, but there are still many challenges ahead, and the main responsibility of saving forgotten Polish music from oblivion belongs not only to musicologists, but also to performers.

One of these challenges, to introduce Nowowiejski's piano repertoire to international audiences has proved challenging yet fruitful in terms of gathered experience and knowledge of Nowowiejski's compositional style.

During his life Nowowiejski consistently grew as an artist and showed an enormous progress in finding his own voice as a composer of piano music. Significantly, his last piano works, including the mazurkas, the Polish dances, the Prelude in A minor, and the suite *Slavonic Pictures* show his high compositional skills and creativity. It is crucial that these works are exposed to the public, and receive their deserved attention from scholars.

Notes

[1] [illegible]

[2] [illegible]

[3] As Grzegorz Michalski, the author of the *Outline History of Polish Music* points out: "The choice mentioned here of whole generation of composers from Chopin to Paderewski seems to [illegible] often related to the general situation in the arts at that time and also to the political situation. During the first stage of these developments, non-artistic considerations were probably of little importance. But in the further the growing tension in Polish-German relations and the Prussian Polish experiment then taking place provided exceptionally good conditions for the consolidation of the process that had already begun" (Michalski 1979, 135).

[4] The influence of impressionism can also be noticed in such works as the songs [illegible] and "Dumpty in Yellow" from the suite for piano *Quasi-Pierrot*. The influence of Czechoslovakia can be noted in Cello Concerto, of which the second movement is a passacaglia. The neoclassical element also prevades Szymanowski's Symphony no. 3. Furthermore, the composer's Symphony no. 3 Work and Mystery features material based on the original folklore of African Americans. This symphony also expresses the idea of elementary human forces as propagated by St. Becker in his essays. Some Work and Chaos Scene of Szymanowski's works reflect the composer's interest in the distant and exotic and are a synthesis of medieval songs. These include the Songs of Gorgoulis and Greek Songs. Also and Also. Szymanowski's translation by I. Iwaszkiewicz, Under the Sky of Persia is the work by Jarosław Iwaszkiewicz, and is the stylization of a Chinese song.

[5] Talk you could however, as mentioned, many composers composed [illegible] Polish Folk Dances, Polonaises, Mazurkas, Polish Folk Dances, Polonaises, Mazurkas.

[6] For example, 1963 was a special year of Szymanowski's centennial in Poland. Music lovers had an opportunity to attend premiered performances of Szymanowski's Stabat Mater, of Penan in the Mazur, Violin in Bydgoszcz, performance of Cello Concerto by Mstislaw Rostropowicz, and Piano Concerto Dedicated to Arthur Rubinstein. In 1966 Szymanowski's most famous opera King Roger was presented in Poznań under Robert Satanowski as an after-war premiere. Szymanowski and Szymanowski 1991, 111. In Kraków Szymanowski's works, such as opera symphonies and symphonic poems, received a different much popularity throughout Poland and were often performed. Furthermore, Szymanowski's Symphony no. 4 of Poem was performed in Poznań for the inauguration of International Frédéric Chopin Piano Competition and later in 1966, under Stanisław Skrowaczewski. Szymanowski's Symphony no. 3 was premiered under Jerzy Kołaczewski in 1959 in Poznań and performed again in 1966 under Witold Rowicki in the same town (Szymanowski and Szymanowski 1991, 91). In addition to performances, there were also conferences and symposia dedicated to Karol Szymanowski, which took place in Kraków and Warsaw in 1966 and 1967.

[7] For example, Mr. Szymanowski's Stabat Mater in the years "Chopin, Szymanowski, Karłowicz Festivals" include Szymanowski's masterpiece into the second creative period and includes 1919 as the date of Polish.

composition while the composer's hand-written scores clearly indicate 1935–1936 as the real date of composition. Furthermore, the published catalogue of works of Feliks Nowowiejski, *Rękopisy muzyczne XIX-XX wieku* (Musical manuscripts of the 19th and 20th century), located in The National Library in Warsaw, provides exactly the same date of composition of mazurkas as Ratajczak. There is a high possibility then that Nowowiejski's indication "Op. 20" has been misread as "1920." Furthermore, Ratajczak claims that Nowowiejski wrote his Prelude in D minor in 1905, while Ms. Grażyna Węclewska from the Edward Raczyński Library in Poznań the author of a general listing of all Nowowiejski's works, claims that this Prelude was written in 1915. Furthermore, Ms. Ratajczak lists Nowowiejski's Gavotte under op. 57 while according to the manuscript from the Raczyński Library in Poznań the miniature has no opus number at all, and the op. 57 belongs to Nowowiejski's other Prelude, in A minor, dating from 1937. It is possible again, that the date of composition of the Gavotte (1937) could have been misread as op. 57.

[6] Nowowiejski also claimed to have lost many choral pieces, such as song cycles for female choir, and many other symphonic works and collections of folk musical material from the Warmia region, as well as approximately 30 unknown songs with piano (most likely collections of original folk songs provided with piano arrangement). According to Nowowiejski, some other works were also destroyed in Warsaw. These included a poem for soprano and orchestra *White Mazur* and a cycle of ten songs of different Slavic nations entitled *Spring in the Slavic Folk Song* (Nowowiejski 1986).

[7] The suite was published by Triumph-Verlag in Berlin in 1914 as *Leichte klassische und moderne Tänzen für Klavier. Zweihändig componiert von Feliks Nowowiejski op. 2 nr 3, Bd. I.* It is possible that Nowowiejski wrote another book of dances; however, according to Hermenegilda Ratajczak in "Utwory fortepianowe Feliksa Nowowiejskiego," the composer's sons claimed it to be lost during World War II.

[8] Janusz Cukrzyńska (2000) in the article "Feliks Nowowiejski-wybitny kompozytor okresu Młodej Polski" (Feliks Nowowiejski-a magnificent composer of the period of Young Poland) points out that Nowowiejski wrote this march for a military orchestra.

[9] Nowowiejski employs numerous rhetorical gestures in his Ballades as well.

[10] The piece is available in three copies. The first one is the original, hand-written score. The other two are additional copies from 1913 and 1925, possibly made by Nowowiejski or one of his sons, Feliks Maria or Kazimierz. Both the original and the copies appear to be almost identical except the fact that the copies have 2/4, instead of ½ time signatures.

[11] As regard to the Polish Dances (A minor, D minor, F sharp minor), these are slightly rearranged versions of Mazurkas no. 1, no. 3, and no. 4. Considering the fact that both mazurkas and Polish dances were composed during the same time period, it is difficult to determine which of them were composed first. Mazurka no. 1 remains incomplete. At least half of the third page of the manuscript is illegible. According to Janusz Nowowiejski, one of Nowowiejski's sons decided to make he piece shorter and thus, glued a large sheet of paper onto the third page of this mazurka. The Raczyński Library would not agree to unglue the covered fragment. The same problem concerns Nowowiejski's Mazurka no. 1 as well as other works, for example Piano Concerto *Slavonic*.

[12] It is difficult to determine in which order these movements should really appear. For example, "Temple in Tokyo" is available in three manuscript copies. Two of them indicate that this piece was intended by the composer as the first movement of the suite, however, the third copy (incomplete) indicates that the piece was supposed to appear as the third movement. The same problems concern the movement titled "A Ceremony in Commemoration of Laila," which is available in two copies, each one indicating second and third movement. Another part of the suite, "Poetry of the Old Cracow" bears no such indication at all. It is probable that Nowowiejski hesitated about the final order of movements in his suite. His writing shows many crossed-out fragments as well as differences in markings in the same places of different versions of

manuscripts, etc. (for further comments please refer to Appendix 2: Feliks Nowowiejski's Works for Piano).

[15] Kazimierz and Feliks Maria Nowowiejski point out that Feliks Nowowiejski was particularly fond of the beauty of Polish sea and he contributed approximately fifty songs and the opera on this subject.

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Appendix 1. English translations of Polish Titles

English Translation	Polish Title
Album Leaf	*Kartka z albumu*
Barbara's Ghost	*Duch Barbary*
Blessing of the Flag	*Poświęcenie sztandaru*
Borowiak: Kashubian Dance	*Borowiak: taniec kaszubski*
"Ceremony in Commemoration of Łada"	*Korowody na cześć Łady*
Christmas in the Ancient Virgin Mary Church of Cracow	*Boże Narodzenie w prastarym Kościele Mariackim w Krakowie*
Dance	*Taniec*
Easy Classical and Contemporary Dances for Piano	*Łatwe tańce klasyczne i współczesne na fortepian*
Easy Dances for Children for Piano	*Łatwe tańce dla dzieci na fortepian*
Eros and Bee	*Eros i pszczoła*
Fairy Tale	*Baśń*
Farewell to Ellenai	*Pożegnanie Ellenai*
Finding of the Holy Cross	*Znalezienie Świętego Krzyża*
Folk Sketches	*Malowanki ludowe*
Folk Songs of Warmia	*Warmijskie pieśni ludowe*
Four Organ Concertos	*Cztery koncerty organowe*
Fugue for the Eight-Part Choir and Orchestra	*Fuga na ośmiogłosowy chór i orkiestrę*
"Gallop on a Peasant Tune"	*Galop na wiejską nutę*
Greek Songs	*Pieśni greckie*
"I am the Cracovienne"	*Krakowiaczek ci ja*
King of the Winds	*Król Wichrów*
Kopernik	*Kopernik*
Legend of the Baltic Sea, The	*Legenda Bałtyku*
March of Avant-garde	*Marsz awangardy*
March of General Dowbór-Muśnicki	*Marsz generała Dowbór-Muśnickiego*
March PCK (Polish Red Cross)	*Marsz PCK* (March PCK)
March *Under the Flag of Peace*	*Marsz "Pod sztandarem pokoju"*
Mazurka no. 1	Mazurek nr 1
Mazurka no. 2	Mazurek nr 2
Mazurka no. 3	Mazurek nr 3
Mazurka no. 4	Mazurek nr 4
Mazurka no. 5	Mazurek nr 5
"Menuet a bit à la Mozart"	*Menuet trochę à la Mozart*
Merry Czech Polka, A	*Wesoła polka czeska*
Moderato. Piano Piece without a Title	*Moderato. Utwór fortepianowy bez tytułu*
Nine Organ Symphonies	*Dziewięć symfonii organowych*
Ondraszek	*Ondraszek*
Piano Concerto D Minor-*Slavonic*	*Koncert fortepianowy d-moll-Słowiański*

"Poetry of the Old Cracow"	*Poezja starego Krakowa*
Polish Dance no. 1	*Taniec polski I*
Polish Dance no. 2	*Taniec polski II*
Polish Dance no. 3	*Taniec polski III*
Polish Matchmakers	*Swaty polskie*
Prelude	*Preludium*
Return of the Prodigal Son, The	*Powrót syna marnotrawnego*
Romantic Overture	*Uwertura romantyczna*
Roses for Safo	*Róże dla Safo*
"Rota"	*Rota*
Slavonic Pictures	*Obrazy Słowiańskie*
Songs of Grunwald	*Pieśni grunwaldzkie*
Spring in the Slavic Folk Song	*Wiosna w słowiańskiej pieśni ludowej*
Sweet Melancholy	*Słodka melancholia*
Sweet Melody	*Słodka melodia*
Symphony in A minor	*Symfonia a-moll*
Symphony in B minor	*Symfonia h-moll*
Symphony no. 2 *Work and Rhythm*	*II Symfonia " Praca i Rytm"*
Symphony no. 3	*III Symfonia*
Symphony no. 4 *Of Peace*	*IV Symfonia "Pokoju"*
Tatras	*Tatry*
Teenager's Dream, The	*Sen podlotka*
"Temple in Arkona"	*Gontyna w Arkonie*
Threnody	*Treny*
"Today, Today, Today the Mazur is Coming"	*Dziś, dziś, dziś mazur jedzie*
Under the Sky of Persia	*Pod niebem Persji*
Violet and the Nightingale, The	*Fiołek i słowik*
"Waltz of the Blue-Eyed Hannah"	*Walczyk modrookiej Hani*
"We Are Beginning with a Polonaise"	*Rozpoczynamy polonezem*
White Mazur, A	*Biały Mazur*
Zulejka	*Zulejka*

Appendix 2. Feliks Nowowiejski's works for piano

Title	Opus	Key	Composition date	Catalog number	
				Poznan	Warsaw
Easy Classical and Contemporary Dances for Piano	2, no. 3	C major, C major, C major, A minor, F major, C major	Ca. 1890–1897	DN 111	-
Comments: Published under German title *Leichte klassische und moderne Tänzen für Klavier zweihändig. Componiert by Felix Nowowiejski op. 2 no. 3, Band I.* Berlin: Triumph-Verlag, 1914. According to Hermenegilda Ratajczak in "Utwory fortepianowe Feliksa Nowowiejskiego," Nowowiejski's sons claimed that the composer wrote a second book of dances but the score was destroyed during World War II (Ratajczak (1977, 73).					
Easy Dances for Children for Piano	2, no. 3	C major, C major, C major, A minor, F major, C major	Ca. 1890-1897	DN 108	-
Comments: Not published. Score can be accessed through Nowowiejski's family collection in Poznań. It belonged to Nowowiejski's son Kazimierz as the cover page includes the following note: "Własność Kazimierz Nowowiejski" ("It elongs to Kazimierz Nowowiejski"). The score contains exactly the same set of dances as the abovementioned *Easy Classical and Contemporary Dances.* This hand-written manuscript bears a different opus number than the published score (op. 2, no. 5 instead of op. 2, no. 3). This opus number is probably Kazimierz Nowowiejski's mistake. The cycle appears to be Nowowiejski's earliest work despite slight discrepancies regarding the exact time of composition. According to Jan Boehm, Nowowiejski must have already finished his suite by 1887, just before he started his musical education in Święta Lipka (Boehm 1968, 12). Another Nowowiejski's biographer, Zbigniew Kozub, ascribes this work to the period of Nowowiejski's study in Święta Lipka. It implies that it was written between 1887 and 1893 (Kozub 1994, 8).					
March *Under the Flag of Peace*	-	D major	unknown	-	-
Comments: Published under German title *Unter der Friedensflagge*. London: Hawkes & Son, 1898. Information regarding the place and date of first publication of this miniature was obtained from the picture of the front page of the published score. The piece was probably written ca. 1897–1898. This march also exists in the version for two pianos in D flat major (written in pencil). It is difficult to determine who made this arrangement. Score can be accessed in The Edward Raczyński Library in Poznań.					
March *Under the Flag of Peace*	-	D major	unknown	-	-
Comments: Published. Poznań: Wydawnictwo Wesoła Nuta, n.d. Photocopy obtained from Janina and Jan Nowowiejski.					
March PCK (Polish Red Cross)	-	B flat major	unknown	-	-
Comments: Not published. This piece could be written in late 1890s, as Zbigniew Kozub and Jan Boehm mention its name among the composer's early pieces. Obtained from Janina and Jan Nowowiejski					
The Teenager's Dream	5	F major	unknown	-	-
Comments: Published under German title *Backfischchens Traum*. Photocopy obtained from Janina and Jan Nowowiejski.					
Gavotte	-	A minor	1937	DN 23	Racz. Now. 78, mf 6733
Album Leaf	-	F minor	1905	-	-
Comments: Not published. The score looks like a second-hand made copy, most probably prepared by one of Nowowiejski's sons. Photocopy obtained from Janina and Jan Nowowiejski.					
Prelude	-	D minor	1915		Racz. Now. 70, mf 6725
Comments: Not published. There are two additional copies of this prelude with a different time signature (2/4 instead of ¾)). These scores bear respective dates 1915 and 1925 although they look identical. The Warsaw Library indicates 1938 with a question mark as date of composition of this work. It should certainly be viewed as mistake. The register of all existing manuscripts and published musical scores, prepared by Ms. Grażyna Węclewska for The Edward Raczyński Library April 11, 2002, provides 1915 as the correct date of composition.					
Fairy Tale	20, no. 3	A flat major	1910–1911	DN 20	Racz. Now. 74, mf 6735
Comments: Not published. The Warsaw Library gives 1910 as the approximate date of composition.					

Ballade no. 1	20, no. 1	C sharp minor	unknown	-	-
Comments: Published. No specific information regarding place and date of publication. Photocopy obtained from Janina and Jan Nowowiejski.					
Ballade no. 2	20, no. 2 a	A major	1910–1914	DN 18	Racz. Now. 73, mf 6728
Comments: Not published.					
Ballade no. 3	20, no. 2 b	A flat major	1910–1914	DN 14	Racz. Now. 74, mf 6729
Comments: Not published.					
Ballade no. 4	20, no. 2 c	C sharp minor	1910–1914	DN 110	-
Comments: Not published.					
Threnody			1918	DN 25	-
Comments: Published as *Tränen*. Berlin: Triumph-Verlag, 1918.					
Dance		B flat major	1925	DN 24	Racz. Now. 79 mf 6734
Comments: Not published. According to the register of Nowowiejski's works made by Ms. Grażyna Węclewska in 2002, "It is impossible to determine whether the piece was considered as an independent work or if it was supposed to be a part of another." (Nie wiadomo czy to jest samodzielny utwór czy część innego utworu.)					
Borowiak: Kashubian Dance	-	A minor	1930–1931	DN 21	Racz. Now. 77, mf 6732
Comments: Not published. The Warsaw Library indicates that this piece is a fragment of Nowowiejski's comic opera *Kaszuby*, and gives the approximate date of composition 1920-1930. Ms. Węclewska's register provides 1930 as the date of composition.					
Mazurka no. 1	20, no. 5	F sharp minor	1935–1936	DN 15	Racz. Now. 67, mf 6722
Comments: Not published. The Warsaw Library provides a date of composition of ca. 1920, even though the manuscript score clearly indicates 1935-1936. Most of page 5 is covered by an unknown hand.					
Mazurka no. 2	20, no. 5	A minor	1935–1936	DN 15	Racz. Now. 67, mf 6722
Comments: Not published. Regarding the date of composition, see the comment regarding Mazurka no. 1.					
Mazurka no. 3	20, no. 5	D minor	1935–1936	DN 15	Racz. Now. 67, mf 6722
Comments: Not published. Regarding the date of composition, see the comment regarding Mazurka no. 1.					
Mazurka no. 4	20, no. 5	A minor	1935–1936	DN 15	Racz. Now. 7, mf 6722
Comments: Not published. Regarding the date of composition, see the comment regarding Mazurka no. 1. The same work appears under a different title *Barbara's Ghost I* in a version with violin part "ad libitum." This piece is a part of Nowowiejski's sketches to his opera *Kopernik*, which was never finished. The score can be accessed in National Library in Warsaw, microfilm 6762.					
Mazurka no. 5	20, no. 5	E minor	1935–1936 [?]	DN 15	Racz. Now. 75, mf 6730
Comments: Not published. No date provided on the manuscript, but we can assume that Nowowiejski wrote this mazurka at the same time when he wrote the other mazurkas. The Warsaw Library gives this piece a separate catalogue number for and describes it as *Moderato. Piano Piece without a Title* (Moderato. Utwór fortepianowy bez tytułu).					
Polish Dance no. 1	20, no. 5	A minor	1935	DN 16	Racz. Now. 69, mf 6724
Comments: Not published. The Warsaw Library gives the date of composition of ca. 1920. This not a correct date because the manuscript score bears the date of 1935-1936.					
Polish Dance no. 2	20, no. 5	D minor	1936	DN 17	-
Polish Dance no. 3, *Alla polacca*	20, no. 5	F sharp minor	1935–1936	DN 17	Racz. Now. 68, mf 6723
Comments: Not published. The title *Alla polacca* is crossed out.					
Prelude	-	A minor	1937	DN 12	Racz. Now. 72, mf 6727
Comments: Not published. Last page indicates "December, 1937." Score looks like a hand-written copy made either by Nowowiejski or one of his sons.					

Prelude	-	A minor	1937	DN 11	Racz. Now. 71, mf 6726
Comments: Not published. Autograph.					
From the cycle *Slavonic Pictures*, I. "Temple in Arkona"	-	E minor	-	DN 8	-
Comments: Not published. Autograph. Metronome marking added with pencil (quarter=76).					
Slavonic Pictures, III. "Over the Ashes of Arkona"	58, no. 3	E minor	-	DN 9	Racz. Now. 66, mf 6721
Comments: Not published. It is the same piece as "Temple in Arkona" even though Nowowiejski used a different title. The score has many crossed out fragments and is difficult to determine who attempted numerous corrections. Score incomplete. The Roman numeral III was given to the piece by Nowowiejski and indicates that the composer intended this work to be third movement of his suite. As it can be seen in another entry of this work above, the composer was quite inconsistent with numbering of the movements (see Roman numeral I, which indicates first movement).					
Slavonic Pictures. II. "A Ceremony in Commemoration of Łada"	58, no. 3	A major	1940	DN 7	Racz. Now. 65, mf 6720
Comments: Published. Cracow: Polskie Wydawnictwo Muzyczne, 1976. The Roman numeral II was given to the piece by Nowowiejski and indicates that Nowowiejski intended this work to be second movement of his suite. As it can be seen in another entry of this work below, the composer was quite inconsistent with numbering his movements (see Roman numeral III, which indicates third movement). Date of composition does not appear on the autograph. Register prepared by Ms. Węclewska includes the note "Published: Kraków, 1940." The date of composition could have been mistaken for the date of publication as there are no sources which would support the fact that this piece was published in 1940.					
Suite for Piano, op. 58. III. "A Ceremony in Commemoration of Łada"	58, no .3	A major	1940	DN 7	-
Comments: It is another hand-prepared copy of his work. Published. Cracow: Polskie Wydawnictwo Muzyczne, 1976. Date of composition is added with pencil. Some tempo markings or expressive markings differ from the markings in the other score.					
"Poetry of the Old Cracow"		A minor	1940–1941[?]- date illegible	-	-
Comments: Not published. Score (most likely autograph) obtained from Janina and Jan Nowowiejski.					
March of General Dowbór-Muśnicki	-	A flat major	-	-	-
Comments: Not published. Score (most probably autograph) obtained from Janina and Jan Nowowiejski. It contains text which is placed under the melodic line.					